

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXX. No. 776

NEW YORK : SATURDAY, NOVEMBER 11, 1893.

PRICE TEN CENTS.



JOHN C. DIXON.

THEY CONTRADICT SOLOMON.

Lyle Andrews and J. K. Pollock, of the management that recently took out the Solomon Opera company, called at the *Mirror* office last week to contradict the published statement of Frederick Solomon about their affairs.

"We never represented to Mr. Solomon that we had a backing of \$25,000," said Mr. Andrews. "We had a backing of \$5,000, and told him so. And just before we left New York we advanced Solomon \$225, in addition to his week's salary of \$25 in advance in order that he might get out of town. We did a poor business, and sank all our money."

"The statements made about matters in Montreal are wrong," said Mr. Pollock. "We did not leave a \$400 board bill in that city. We did leave a balance of \$72. In order to get away from Montreal on Sunday morning for Rochester, Solomon and myself placed our rings as security for the special train, which cost \$375. This sum was deducted from the profits in Rochester and held there to pay for the rings. Before we left Montreal Brabyn, who was one of the original managers of the enterprise, and who acted as stage manager, received word that his wife was ill in New York and was compelled to return temporarily to this city. Before he left Montreal, however, Solomon, after a talk about the money due the company and the poor prospects, induced Brabyn to assign to him his interest in the show on the understanding that Solomon would be personally responsible for the money due. Later Solomon induced me, on a like representation, to assign my interest in the enterprise. Then he went to the company and made them promises, stating that he now owned two-thirds of the show, and declaring his intention of freezing out Andrews.

"In Syracuse Solomon attached the receipts on the statement that he had sent the \$72 due at Montreal for the release of three trunks, one of which belonged to me. My trunk was not released, and is still there. Upon receipt of the \$375 due for the special train, the rings were released, but by convenience my ring was put in the hands of another party instead of being turned over to me, and was immediately attached on claims. I have had nothing out of the receipts of the company since we started out but less than \$100 for actual hotel expenses; the money I put into the enterprise is gone; my trunk is in Montreal, and my ring is under attachment. Mr. Andrews has had nothing but his bare expenses. As far as I am concerned, owing to the bad faith shown by Solomon, I might now be stranded in Syracuse without a dollar."

A SUIT AGAINST MANSFIELD.

The suit threatened by Manager Augustus C. Hartz against Richard Mansfield for damages for an alleged breach of contract upon the opening of the new Euclid Avenue Opera House in Cleveland, O., on Sept. 11, 1893, has been brought for \$1,500.

Manager Hartz alleges that because of a minor defect in the lowering of the curtain on the opening night at the close of the second act of *The Scarlet Letter*, Mr. Mansfield left the theatre in an angry mood and refused to finish his part in the play. The fact that Mansfield would not again appear that night, says Manager Hartz, was announced to the audience, whereupon most of those present left their seats and their money was refunded to them at the box-office. Mr. Mansfield's part was read through by the stage manager, and in this fashion the play was concluded.

Mr. Mansfield denies that he was angry, and alleges that he was too ill to act. He appeared the next night, and played thereafter through the engagement to increasing business. Mr. Mansfield, in a deposition made in the case in his city last week, when asked what he remembered about the matter, replied:

"I remember being very ill. I remember going to the time; we're very ill. I remember feeling very faint and weak and nervous. I remember my dress by the name of Brown, telling me I was not fit to play. I remember getting through the first act as best I could. I remember the curtain stopping half way. I remember my distress at this occurrence. I remember Mr. Hartz's rudeness to me and his insolence, and I remember his effect upon my already distressed condition, and I remember thereupon feeling very ill, and being compelled to return home. I remember being very sick upon my return home, and I remember finding myself lying upon the floor of my bedroom after having fainted, and I remember the distress and anxiety of my wife and friends. This is all I remember."

HARRIS, BRITTON AND DEAN SUED.

The John Robinson estate has commenced a suit against Harris, Britton and Dean, lessees of Robinson's Opera House, Cincinnati, Ohio.

The suit is filed in the United States Court for \$1,700 claimed to be due for rent, and \$1,000 damages for the non-fulfilment of the contract entered into at the time of the execution of the lease.

The complaint sets forth that Harris, Britton and Dean notified Charles T. McLean, their local manager, shortly after the opening of the theatre this season that they had concluded to throw up their lease and retire from the theatrical field in Cincinnati.

John Davies took charge of the house for the Robinson estate, and secured ex-Manager Easton to conduct the business. Since then there has been a dispute between the parties to the lease concerning the breaking of that instrument.

IT WILL BE ALL BELASCO'S.

"I signed contract on Monday with David Belasco to write a society drama for my stock company," said Charles Frohman to a *Mirror* reporter. "Two of the situations Mr. Belasco has already explained to me. They meet with my approval. It will be an original play and without any suggestion from the German, or anything else."

"It has pleased me greatly to make this contract, for I am positive that in working out a play on original lines, Mr. Belasco will achieve the same success that I have had with his work in the last ten years."

PROLIFIC BYRNE AND HARRISON.

If Charles Alfred Byrne and Louis Harrison keep on at their present rate of speed in turning out light opera librettos, they will soon have a monopoly on that particular class of entertainment in this country.

Said Mr. Byrne to a *Mirror* reporter last week: "Rehearsals of *Princess Nicotine*, of which Mr. Harrison and I are the authors, are progressing rapidly and satisfactorily at the Casino. The report that Lillian Russell is not pleased with her part, I wish promptly to deny. She has told me several times that she likes it thoroughly, and I may add I consider that she will make a big hit in it, leaving out of the question what may be the fate of the opera itself. Digby Bell is also rehearsing well.

"With regard to *Venus* at the Park Theatre, Boston, for the libretto of which Mr. Harrison and I are also responsible, I think it is playing to the best business in that city. I have seen the performance several times. That charming artist, Camille D'Arville, is seen to great advantage in the leading role.

"The first night of *Princess Nicotine* is set for Nov. 20. On the following night Adelina Patti will produce at Music Hall, Boston, my one-act grand opera, *Gabrielle*. The music is by Pizzi, an Italian composer who won the first prize of Boulogne, with Mascagni as competitor.

"The following—to be exact—Dec. 23, T. Henry French will produce at the American Theatre, *The Voyage of Suzette*, which Mr. Harrison and I are adapting from the French.

"And then what? The *Mahdi*, with music by William Furst. We may call it *The Cloaks of Cartoon*. That opera will not be staged until December, probably in Chicago.

"Our next contract is with E. E. Rice. He is to produce our comic opera, *Atlantis*, with music by Gustave Kerker. This will probably be presented in the Fall at the Park Theatre, Boston.

"*Atlantis* will be a comic opera with spectacular effects. The submerged city of Atlantis will be represented.

"Furthermore, I expect to write an intense romantic opera in coadjutor with John Peache, the English tenor, now with *opéra*. As Thomas O. Seabrook will doubtless continue to sing in *The Isle of Champagne* next season, it would seem as though within a year the public will have excellent opportunities to attend Byrne and Harrison's operas."

A NOVEL CONTROVERSY.

About three years ago, when Sells Brothers' circus was making a tour of the world, the show was forbidden by the New South Wales authorities to land at Sydney. The authorities feared contagion, and the show was quarantined. This not being deemed sufficient, the government killed about one-half of the circus' stock of horses. The circus management claimed that all this had caused them a loss of \$50,000. The government is said to have afterward admitted that a mistake had been made. The Sells Brothers have now commenced in this country proceedings against the New South Wales government for \$50,000 damages, and have issued an attachment upon all the property exhibited by the Australian government at the World's Fair in Chicago.

BLACKEED THE PIRATES.

Alf. G. Herrington, business manager of True Irish Hearts, writes that when he arrived at Huntington, Pa., last Friday, he was informed that a repertoire company had announced from the stage that True Irish Hearts would be their attraction on Saturday night. Of course, Mr. Herrington put a stop to this piratical intention. He says that the organization styles itself The Annie Mitchell Comedy company, and is managed by Charles Hoffman and R. A. Johnson. Their piratical repertoire includes *The Planter's Wife*, billed as *A Wife's Secret*; *Miliss*, billed as *The Queen of the Mountains*; and *The Gold King*, billed as *Sentenced for Life*.

BOSTON STUDENTS.

After a college meeting at the College of the City of New York last Tuesday night, about fifty of the students went to Proctor's Theatre prepared for deviltry. They disturbed the audience with cries, and assaulted the performers with missiles. The uproar became so great that Manager Davis sent to the Thirtieth Street Police Station for relief. Captain O'Connor and a squad of officers appeared on the scene and arrested George Lyons, who appeared to be the leader of the young men, and he was locked up for a time, but was released when his father, Timothy Lyons, furnished bail.

CO-STARS FOR THREE YEARS.

Robert Hilliard and Paul Arthur signed papers on Tuesday, by which they will continue as co-stars for three seasons. Said Mr. Arthur to a *Mirror* reporter: "We waited until after our first appearance together in New York in *The Nominees*. The papers treated us finely, and the public has followed suit. We feel that our combination has been endorsed. We shall continue to present *The Nominees* indefinitely. We shall be on the look out, however, for other comedies, and next season we shall make some new productions."

MISS SHIRLEY'S POCKET PICKED.

Madeleine Shirley, the English singer, engaged to appear as a principal member of the Lillian Russell Opera Comique company at the Casino, left the Sixth Avenue Elevated road last week Monday. Shortly afterward she discovered that her pocket-book had been stolen. It contained a two note and a two note. She gave the numbers of the notes to her bank and notified Inspector McLaughlin.

Open Time New Taunton (Mass.) Theatre, Nov. 13, 14, 15, Dec. 6, 8, 11, 13, 15, 18, 22, 25, 27.

COMING OF THE TOWN.

Edith Evans has signed with The Player. Robert Inglee Carter, dramatic editor of the Cincinnati *Times-Star*, was in the city last week.

Jane Stuart is meeting with favor in Felix Morris' company. For her acting in *Cousin Joe* especially she is commended.

Heien Dauvray, recently cited for contempt of court in a suit brought by a dressmaker, made a satisfactory explanation to Judge Barrett, and the motion to punish her was withdrawn.

John E. Brennan is a favorite in New England, where his new play, *Tim the Tinker*, has won success. At Colchester, Conn., Mr. Brennan received a tinker's stove, made of flowers, from the local branch of the Ancient Order of Hibernians.

Harry J. Sternberg, manager of the Arcade Opera House, Kankakee, Ill., writes: "I have found that *The Mirror* is the *only* paper to advertise in."

The citizens of Holyoke, Mass., are delighted with the new Empire Theatre in the city, managed by George W. Collins. The sale for Alexander Salvin on Saturday afternoon was the largest ever known in this city, amounting to \$1,054.

Florence Gerald has left Under the City Lamps, and has signed with Edward Warren to play the lead in *Her Fidelity*, beginning this week.

The Sisters Leigh will take the place of the French dancers in Springer and Weitz's Black Crook company.

Rose Stahl has been engaged for Walter Sanford's *Struggle of Life* company to do leading business.

Rudolph and Albert Aronson are said to be forming a company to assume the liabilities of the Casino, and to secure control of that building at the expiration of the one year's lease of Canary and Ledener.

James R. Adams, the well-known clown, complains that J. J. Spies, the dramatic agent, included his name in a list of unemployed actors that was published recently in a weekly publication. Mr. Adams has been with the Country Circus since the opening of the season, and he was with the same company last season.

Manager M. S. Robinson, of Buffalo, N. Y., has organized a light opera company to play indefinitely at his Buffalo and Rochester houses. The company is a good one, and a long and successful season is looked forward to. The company will open in Buffalo next Monday night.

The New Orleans *Times-Democrat* tells a story of John D. Gilbert and Joe Cawthon, the comedians, who weigh exactly the same. They were recently discussing physical strength when Gilbert offered Cawthon a dollar if he would carry him home, a distance of two blocks. Cawthon picked Gilbert up, carried him home, and thus won the dollar, but he lost a \$5 hat while engaged in his task. The hat dropped off, but rather than set down his burden to pick it up, Cawthon continued on his way, hoping to return and find his hat, which someone picked up and made away with.

The *Vendetta* has not closed its season, as stated by a dramatic paper of this city, and the management is surprised that such a report should be put in circulation.

Daniel Frohman states that the rumor that The Second Mrs. Tanqueray is to be played at the Baldwin Theatre, San Francisco, is an error, as the play belongs exclusively to the Kendals, and will be played only by them so long as they appear in this country. It is not improbable, however, that the Kendals may play the piece in San Francisco themselves, as they hold time at the Baldwin.

Ned Parker, late first old man of the Eastern Side Tragedy company, who met with a painful accident at Forest City, Pa., the other day, passed through New York last week, on his way to his home in Everett, Mass. Mr. Parker was released from duty on Oct. 21, but as his place could not be at once filled he continued to play, although in physical pain, for another week, and when released in Wheeling, W. Va., on Oct. 28, Mr. Parker still continued with the company as understudy until his successor was cast in the part, and even went on at the matinee on Oct. 30, at Allegheny City, Pa., in order to assist in a smooth performance. After a rest at his home, Mr. Parker will join in New York, Boston, and on the New England circuit. He is an old and valued actor, and comes from one of the best Massachusetts families, being a grand-nephew of the late Theodore Parker, the noted philanthropist.

Anglia Glover (Mrs. John H. Russell) was taken seriously ill at Indianapolis, Ind., last week, and at last accounts was at the Bates Hotel in that city in care of her sister, Mrs. McLean. Mr. Russell having gone on with Russell's Comedians. Mrs. Russell's latest appearance was on Thursday night of the week before. It was said that she had bilious fever, and her condition was reported to be critical.

A story was published last week to the effect that James A. Bailey, the circus manager, had been robbed of nearly \$100,000. It was said in explanation by Tody Hamilton that there had been a defalcation in the ticket office of the Forepaugh show of about \$2,500, and that \$2,000 of this sum had been recovered. This was declared to be all there was of the matter.

Tillie Salinger and Phil Branson, both of the Tivoli Opera company, were married at the parlor of San Mateo Hall, San Francisco, on the evening of Oct. 26, by the Rev. Leslie Sprague, Universalist. Lena Salinger and Fanny Liddiard were maids of honor, and George E. Lask and Mr. Oliphant were best men. The Tivoli principals sang the bridal chorus from *Lohengrin* during the ceremony, and afterward the orchestra played the wedding march from *La Sonnambula*. Many guests attended a wedding supper that followed.



The pretty face above is that of Annie Martell, who is now playing Bolivar, the principal soubrette part with Donnelly and Girard's Rainmakers. Although she is very young, Miss Martell has had several years' experience with prominent farce-comedy organizations. She is an excellent singer as well as a clever actress, and an accomplished dancer. She is rapidly ascending to the top in her line of work.

Edward W. Roland severed his connection as business manager of True Irish Hearts at Brooklyn, on Nov. 4.

George V. Connor has resigned the management of the New Palace Theatre at Allegheny, Pa.

Evelyn Gordon, an English actress, will tour in East Lynne, beginning at the Calumet Theatre, South Chicago, on Nov. 25, under the management of W. G. Collings and J. H. Todd.

The minstrel team, McIntyre and Heath, will star next season in a new and original comedy of negro life before the war, called *Down Mobile*. Vank Newell is now at work booking the route and will manage the forthcoming tour.

The stage of the Empire Theatre, the new grand door house now building in Chicago, Ill., will be large enough to admit complete presentations of the heaviest productions traveling. The dimensions are: Wall to wall, 70 feet; between fly galleries, 50 feet; depth 43 feet, rigging loft 42 feet, with a 30 by 40 opening. There will also be plenty of dressing-rooms located in an addition built expressly for that purpose.

Mlle. Duciere will make her American debut at Tony Pastor's on Nov. 23.

Ada Walker, who formerly appeared in Australia with success, has signed with H. S. Robinson's Musee Theatre company of Buffalo, to sing in a repertoire of light operas.

James L. Lee wires *The Mirror* from Lynchburg, Va., that *Across the Potomac* was received there with great enthusiasm.

During the performance of *Crime* shadowed by the Bubb and Bennett company at Haverstraw, N. Y., on Oct. 28 the star, Clarence Bennett, received at the hands of Little Ollie Lewis, on behalf of the company, a handsome diamond stud. The gift and Mr. Bennett's speech of acceptance spoke volumes for the kindly feeling that exists in the company.

The *Crocker*, which closed a five-weeks' run at the Fourteenth Street Theatre last week, will go on the road. It is booked for six weeks at Hooley's Theatre, Chicago; ten weeks at the Columbia Theatre, Boston; and one week each at the Park and Amphion Theatres in Brooklyn; one week at the Academy of Music, Baltimore; one week at the Grand Opera House, Cincinnati; one week in Pittsburgh; and one week each in Newark, N. J., Washington, and the People's Theatre in New York.

Josef Slivinski, the young Polish pianist, who will make his American debut at the Madison Square Garden Concert Hall on Thanksgiving night, under direction of A. M. Palmer, was the soloist at the first of the Crystal Palace concerts that began recently in London. The critic of the London *Standard* says that Slivinski is one of the most eminent artists of the day, and that he takes his place with Rubenstein and Paderewski.

SIEGMAR & WEISS.

IMPORTERS AND MANUFACTURERS.

We carry the largest and most complete stock of all kinds of Materials, Gold and Silver Jewelry, etc., suitable for theatrical wardrobe and at lower prices than any other house.

25-inch *SHAWLS* in every evening shade, G. 6, 10, and 21 a yard. *Plaids*, *Velvets*, *Velveteens*, *Brocade*, etc.

WIGS and *HATS* of every description (made on our premises) in stock or to order. Men's wigs, \$2. 50; ladies' wigs, \$3. 50 and upwards.

GYPSY DRESSES and *Costumes*. We are sole agents for the U. S. of the world-renowned German maker of *Gypsy* dresses, in Berlin.

Velvet Slippers, \$2. 75. *Satin Slippers*, \$1. 25, \$1. 75, \$2. 25.

GYPSY DRESSES and *Costumes*, we import and make ourselves. Cotton tights, \$1. 50, extra heavy, full-fashioned, \$1. 75; worsted, \$2. 50; silk, \$2. 50 and \$3; best silk, \$3. 50



Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Paul Merritt, who was for years associated with Henry Pettit in the authorship of plays produced in London, and who retired some years ago upon a fortune, has written a play which will be produced soon under the management of Annie Rose in London. The piece is a comedy entitled *Fairy Fingers*. Mr. Merritt has of late years occupied himself with farming in the south of England.

The production of *The Ladder of Life* by Arden Smith and Edwin Arden has been deferred until next season.

C. W. Grant will take out a new farce-comedy next season called *Daisy Bell*.

Clinton Stuart's new play, *The Price of Silence*, is underlined for production during the current engagement of A. M. Palmer's stock company at Hooley's Theatre, Chicago. *Commodore Cobra* is the title of the new play Mr. Stuart is writing for Nat C. Goodwin.

The American Dramatists' Club will hold its twenty-fourth meeting and dinner at the Imperial Hotel, New York, on Nov. 28. Henry Irving will be the guest of the club, and J. I. C. Clarke is to make the address of welcome.

Les Rois, a drama by Jules Lemaire, was killed for production last evening at the Renaissance Theatre, Paris, with Sarah Bernhardt in the principal role. Count Hoyos, the Austrian ambassador, protested against the production on the ground that one of the scenes suggested too strongly the tragic death of the Austrian Crown Prince Rudolf. Both Mme. Bernhardt and M. Lemaire declined to modify the scene at the suggestion of the French Government, but it is not likely that the play will not be interdicted.

Mademoiselle Carabin, an operetta with music by Emile Pessard and libretto by Fabrice Carré, was brought out on Friday evening at the Bouffes Parisiens, at Paris. It deals with student life in the Quartier Latin, and is said to have made a hit. M. Pessard is the composer of *Le Capitaine Fracasse*, produced at the Theatre Lyrique in 1875, and of *Tahurin*, produced at the Grand Opera of Paris in 1885.

The new comedy by John Towler and Ernest C. Whittier is to be produced by Roland Reed on Dec. 12 at Rochester, N. Y. The scenes are laid in Newport, R. I., and in the State of Dakota.

The Tempter, the new play by Henry Arthur Jones, now the current attraction at a London theatre, will be presented in this country next season, with Berthold Tree in the principal role.

The Maid of Plymouth will be sung by the Bostonians for the first time in Chicago during their present engagement at the Columbus Theatre.

Florence Gerald has disposed of an adaptation of a French comedy to Agnes Herndon.

Arthur Moulton is to star next season in a new play called *A Dark Horse*.

Mrs. Othello, a farcical comedy by Arthur Shirley and the late Fred. Leslie, was announced for production at Toole's Theatre, London, last evening.

A new farcical comedy called *A Breeze* from New York, will be tried in England on Nov. 20 at the Prince's Hall, Kew, on the occasion of a complimentary benefit to Charles Daly.

Hal Reid's new play, *A Daughter of the Confederacy*, is soon to be produced by Bertha Belle Westbrook.

D. L. Hart, manager of the Music Hall at Wilkes-Barre, Pa., is at work on a new comedy in which he intends to star Mildred Lawrence next season.

George C. Jenkins is at work on a farce-comedy that Ward and Vokes are to star in next season.

P. Marion Crawford has written a play that is soon to be brought out at a London theatre.

J. Belasco is writing another play for Pohlman.

Production of *Imogen Guiney's* play.

The Prince's Tragedy, which was to have taken place at the Grand Opera House of Boston, has had to be indefinitely postponed, owing to the illness of Olive Homans.

Leoncavallo's next opera is to have its first production at Milan. It is called *I Medici*, and is said to be the first part of an operatic trilogy in the manner of Wagner.

Mascagni has written a play without words. It is a tragedy entitled *Theodosia*.

Will R. Wilson, author of *Among the Pines*, *The Man About Town* and *The Interpreter*, has placed these plays in the hands of Elisabeth Marbury. There is elaborate printing for each piece. Mr. Wilson is a well-known newspaper man. He is now on the *Herald*.

Camille de Saint-Saëns has composed the musical numbers for the version of *Antigone*, that is shortly to be presented at the Comédie Française. M. Vaquerie and M. Maurice have collaborated on a metrical translation of the Greek tragedy.

SAID TO THE MIRROR.

LOUIS HARRISON: "Of course every one of the chorus rehearsing in Princess Nazine has the making of a prima donna. I am losing sleep writing in parts for them. After I have attended to that I shall see to it that the scene-shifters and the stage-door keepers have a batch of repartee. Then I will get to work fixing up comedy scenes for the janitor and the scrub woman. You see, the time when the stars have it all is no more. It is true, too, that an author's lot is not take it all in all, a happy one."

EDWIN MELTON ROYCE: "In spite of the crushing blow to the West's silver interests, I believe it is the best part of the country today from a theatrical point of view. As to my company in *Friend*, we have no reason to complain. In Minneapolis, for instance, we held our own against that powerful and unique combination—Irving and Terry, who followed us; Dr. Briggs and a negro cake walk."

John P. Stocum: "Richard Mansfield's business at Herrmann's Theatre was a surprise to all of us except Mr. Mansfield himself. When I tell you that we went \$6,000 over our biggest estimate on the four weeks' business, I tell you the truth."

Camille D'Avallie: "I am delighted with my part in *Venus*. I have extended my contract with E. E. Rice so that it will include '95."

Bon Sovana: "Everybody told me to keep out of Newark. But Panjandrum foisted the soothsayers again. It has been a case of sell out and stand up at every performance."

Teddy Price: "What's this I hear? that The Younger Son has married Fanny?"

Sydney Booth: "The acting edition of Adolphe Belot's *A Woman of Fire* and the sole American rights to it have been bequeathed to me. The play was produced, I believe, at Booth's Theatre. It has a sensational phosphorescent sea-effect."

Coax Tissier: "I left the cast of *Venus* in Boston last week. I am still under engagement to E. E. Rice. I believe he intends to place me in a New York production."

Charles Dillingham: "Jane, with Jennie Venman in the title role, is playing to remarkably good and even business. Charles Frohman tells me that the company is making as much money as many of his companies on the road."

Walter Jones: "It is my ambition to write a burlesque. I am now at work upon one. Its scenes are in Mexico. It will distort history in a way intended to be humorous."

Charles F. Dernay: "After writing *The Mirror* that Florence Bradley in the Pay Train would lie idle for two weeks, business improved so much that I changed my mind and filled every date."

Will McConnell: "It grieves me to see my friends, Abe Erlanger and George W. Lederer, fighting in the public prints. Why don't they engage the Polo grounds and enter a twenty-four foot ring? Then they could fight to the death of one or both—or until they get thirsty."

Steve Kise: "I have just received the first bank-book I have ever had. I felt so proud of it that I projected part of it from my breast pocket. Then I walked down Broadway. By the time I reached Twenty-eighth Street there was a regiment of us—all professionals. But only one bank-book."

J. H. Huie: "I have signed a new contract by which Charley's Aunt will remain indefinitely at the Standard Theatre."

E. E. Rice: "I have engaged some clever persons who will appear shortly either in '95 or *Venus*."

Viscount Stansfeld: "There is a mob of persons in the profession that have no business here. I refer to the stage-struck men and women fitted neither by experience nor training to act. They will go on the stage for almost no pay, and there are a few managers myopic enough to think they are saving money by employing them."

Digby Bell: "My wife, Laura Joyce, will not appear again in opera for a considerable length of time. She sang all last summer and in my company this season, and she needs a rest. For myself I am thoroughly satisfied to remain snug in New York as comedian of the Casino."

Joshua Howard, Jr.: "I have been to the World's Fair three times. I am rather tired. But a few whiffs of New York air will put me on my feet again."

Faxton, Busti: "How is it you never see me on the Rialto? I am never there. Almost every morning, at six o'clock, I start out for Long Island and try to catch fish until late in the afternoon. Then I get back to Tony Pastor's and try to catch audiences."

REFLECTIONS.

The Moore Sisters have been engaged by Powers and Butler for the Cupid's Chariot company.

Lillian Lepreath, Dora Fay, and Kate McCran have joined W. W. Downing's Vaudeville company. The season opened at Mount Vernon, N. Y., on Thursday.

H. L. Leavitt, for years in partnership with John McColl in the West in New York. He is negotiating to take out Colonel Milliken's play, *The Confederate Colonel*.

The Wilbur Opera company is rehearsing *Madame Boniface*, an operetta, with libretto by the Colonel, and J. H. Shunk has arranged to produce Milliken's play, *The King of Bohemia*. The King, it is said, is neither "Teddy" Marks nor John Stetson.

Lacy and Blanchard's *The Oath* company will open its season at Bridgeton, N. J., on Nov. 20. The cast includes Edward Aarons, C. Win Perkins, Clarence Harrison, Lewis Wilcock, Herbert Mason, Charles Carter, Sophie Aarons and Alma Chester. W. R. Maguire will go in advance.

Katie Emmett's tour of the Pacific coast has been marked by social attentions as well as by artistic and monetary success.

The Portland, Ore. Lodge of Elks annually holds a ladies' social session that is attended by some of the best citizens of that place.

The fourth event of this kind was held during Miss Emmett's engagement at the Marquam Grand Opera House, and upon invitation she acted as chairman of the session. A

close of the programme Exalted Ruler J. C. Sears, on behalf of the Lodge, gave to Miss

Emmett a handsome diamond badge of the order suitably inscribed, and in the evening

the Elks attended Miss Emmett's performance one hundred strong.

A dinner to Henry Irving will be given at the Hotel Imperial on Nov. 28 by the Society of American Dramatists.

In the absence of Bronson Howard, Charles A. Byrne will preside, and Joseph I. C. Clarke will deliver an address of welcome.

Carrie Stuart was engaged on Thursday by John Russell for the City Directory company.

Carl Torian left New York last week to join the Shing Ching opera company as musical director.

Emily Constantine, May Vance, Lottie Kuyte and Louise Jeffreys have gone to Chicago to join David Henderson's extravaganza company.

J. W. Shannon has been engaged by T. Henry French for the forthcoming production of *Le Voyage de Susette* at the American Theatre.

This will in no way conflict with Mr. Shannon's school of acting.

The newspapers have been filled with the doings of cranks, male and female, during the past week. A young and well-dressed woman appeared in the Tomba Police Court the other day and wanted a warrant for the arrest of J. K. Emmet, who she claimed was her spirit husband. She was held for examination as to her sanity.

At the Garden Theatre, on Thursday night, just as the curtain went up on the second act of *The Algerian*, a projecting bit of scenery caught fire and blazed up in full view of the audience.

The stage manager at once caused the asbestos curtain to be lowered, and in a few moments it was raised with the fire out.

There was no outcry or disturbance of any kind, but a few nervous persons in the audience left the theatre.

The damage caused by the fire was insignificant.

Dorothy Walker, a clever ingénue, has been engaged by R. E. Davey for *The Enemies* for Life company.

Katherine Roland has been engaged for the heavies in *The Vendetta* company.

The Violette Mascotte company will open its season Feb. 5 at the Lyceum Theatre, Philadelphia. B. A. Forbes is the manager.

A despatch from San Francisco on Saturday stated that M. B. Curtis, the actor, who was wanted as a witness in the case of Mc

Maddus and Dunn, charged with bribery in

connection with Curtis' trial for murder, had

left that city on an East-bound train and was

out of the jurisdiction of the State courts.

Mrs. Curtis testified that she did not know

the whereabouts of her husband, but supposed he was hunting in the mountains.

E. E. Rice has given orders for an exact

scenic reproduction of *1912* as now presented

at Palmer's, for the use of C. B. Jefferson,

Klaw and Erlanger, who will put the piece on

the road next season.

Ethel Vincent, heralded as a pretty girl

and a good singer, assumed the prima donna

role in this week's production of *The Bohemian Girl* at the Union Square Theatre.

She comes from Philadelphia, and this is her

first New York appearance. Mr. Keith's

company will soon do *Olivette*.

Henri Martegau, the distinguished young French violinist, writes to his manager here, Randolph Aronson, that he has during the summer added several new pieces to his repertoire, which now includes one hundred and thirty-four numbers.

W. J. Chappelle, writing of the business of

The Limited Mail, says: "We have found

that our business in one-night stands in the

vicinity of Chicago averages about fifty per

cent. of last season. There were one or two

exceptions, Lincoln, Neb., giving us 8675,

twenty per cent. above last season. Our

week stands have shown not over a ten per

cent. drop, and Kansas City did ten per cent.

better, while Chicago did 125 per cent. better.

Taken all together, *The Limited Mail* has

made good money all season. Salaries have

not been cut, but on the contrary in two cases

I know of they have been raised. Business is

growing better every day."

Faxton, Busti: "How is it you never see

me on the Rialto? I am never there. Almost

every morning, at six o'clock, I start out

for Long Island and try to catch fish until

late in the afternoon. Then I get back to

Tony Pastor's and try to catch audiences."

Joshua Howard, Jr.: "I have been to the

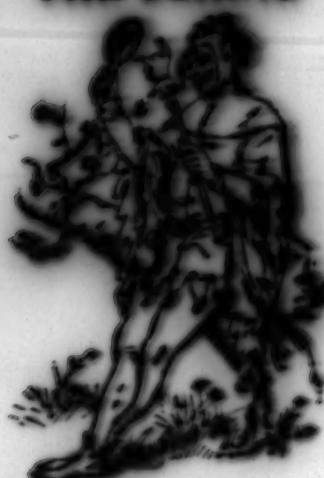
World's Fair three times. I am rather tired.

But a few whiffs of New York air will put

me on my feet again."

</

THE USHER.



There has been an appreciable improvement in general business since the unconditional repeal bill was passed last week.

Tardy as the Senate's action was, it none the less produced an effect that there is every reason to believe ushered in the long desired era of renewed confidence.

Of course, the theatrical business has not yet begun to feel this improvement to any marked extent.

But it will come, and that, too, before the season is much older.

When things resume their wonted current of prosperity theatricals will undoubtedly boom; for the reactionary buoyancy that will accompany the recovery from the worst times this country has ever experienced is certain to impel people to seek the theatre for recreation after their worries and anxieties.

Had the panic resulted from any other cause than insensate fear; had it been due to any other reason than a lack of confidence growing out of foolish legislation and the scaring position of the sensational daily press, it would not be safe at this time to build bright hopes on a comparatively quick change for the better in all classes of trade.

Business losses were sustained by the country at large while the panic lasted; but now that the chief source of fear has been swept away, it will not take long for our wonderful, enterprising people to recuperate.

In this connection, it may be said that the depression existing in theatrical business has been exaggerated in certain respects.

Many of the minor touring companies and a number of the prominent attractions have suffered seriously; but, on the other hand, most combinations of the favorite class have made more or less money straight through the hard times.

In manufacturing cities and towns, the worst business has been encountered, the higher of prospective tariff revision having frightened the manufacturers into shutting down their mills.

But this very stoppage of production temporarily will have a beneficial effect as soon as the recession begins, for the supply having been interrupted it follows that extraordinary effort must be made to meet the demand which will be increased, as a matter of course, when normal conditions are restored.

Several newspapers, including the *Herald*, have published sensational articles respecting the present state of theatricals.

The other day the newspaper named attempted to show that with four exceptions every theatre in New York has lost money this season.

The value of the survey of the situation may be instances by the *Herald's* sober statement that "The Empire, too, had light receipts during the 'preliminary season' and only struck large takings upon the production of Mr. Belasco's newest drama."

Nobody need be told that the only large takings about The Younger Son were its box-takings, after six consecutive performances.

To show the number of actors out of employment this autumn a list was published recently containing, it was said, several thousands of names, furnished mostly from books of dramatic agents.

Apart from the natural objection that self-respecting men and women have to being classed as paupers, the list in question was practically unreliable.

Hundreds of the names included in it were those of actors and actresses that are enjoying lucrative engagements.

Scores of these same actors and actresses have written to *The Mirror* denouncing this wholesale misrepresentation. And many that are not employed have expressed their objections very forcibly against the imputation that improvidence has rendered them incapable of tiding over a few weeks or months of idleness.

There is considerable distress among unemployed professionals in this city, to be sure, but it is not so widespread as the sensationalists inclined to make out.

Poverty and destitution exist in the profession at all times, precisely as they exist in

other callings. If they did not exist the Actors' Fund would have no scope for its charitable work.

The reason why a larger number than usual of well known actors are disengaged now is plain enough, and it is understood very generally among the profession.

When the future looked dark last Summer, at the time the season's engagements were being made, many managers concluded as a precautionary measure to lay off salaries.

Instead of explaining to actors of the grade usually employed the nature of the situation and finding a new basis of agreement, they went to work and engaged cheap companies. The result was that a good many inferior organizations started out when it was time for operations to begin, and quite a large body of competent actors were left out in the cold.

These actors have their revenge, however, inasmuch as the cheapened companies have made business additionally bad. The public in all parts of the country is quick to resent the policy of giving them less for their money than they have hitherto been accustomed to receive.

But, when all is said and done, the situation is not nearly so black as it has been painted, and the prospects are undoubtedly more cheering now than they have been at any time since the season opened.

The first "Saturday Night" of the season at the Lotos Club was a great success, although Jupiter Pluvius tried—of course unsuccessfully—to thwart it. But he cast no dampness on the affair outside of the cloakroom.

Edward Moran supervised the exhibition of paintings, and the half hundred canvases displayed made a most interesting showing. Chairman Ranger, assisted by the redoubtable Chandos Fulton and the rest of the Entertainment Committee, provided a brilliant programme.

The Lotos has not to-day such a large actor membership as it once had (The Players having reached out and gathered most of the professionals in), but a number are left, and whenever a Lotos "Saturday Night" comes around all the brightest theatrical spirits in the town gravitate to the club of all clubs, where they receive the heartiest welcome and where they seem to find the most pleasure.

One of the visitors last Saturday was little Mr. Dodson of the Kendals' company, whose character recitations—and especially that one about Bill Adams and the battle of Waterloo—are quite as clever as his character impersonations. He made a great hit.

I also noticed among the professional contingent such well-known men as Courtney Thorpe, William T. Carlton, Ernest Girardot, Percy Lyndall, Arthur Lawrence, John Peachy, and a dozen more.

Hello! the new comic weekly, has bounded into popularity. De Grimm, Stephen Fiske, and B. B. Valentine are making it corruscate. Mr. Fiske's condensed dramas are capital. There is more real criticism peeping through his humor and satire than one finds in many of the labored reviews in the dailies.

I wonder if it is true, as I hear it is, that Manager French pays Leonard Boyne \$625 a week for his services in *The Prodigal Daughter*?

I understand that \$600 of this sum represents Mr. Boyne's historic efforts, the remaining \$65 is a special consideration for his having directed the production of the play originally.

If my information is correct, Mr. Boyne is in great luck. But in what respect his commonplace work in the play at the American is worth a sum that is as large as the entire salary list of some companies is a mystery.

Perhaps it's on account of the dangers—real or imaginary—of stage sleepchasing. If that be it, I doubt not Mr. French could find better actors who would be glad to risk their necks nightly for half the money Mr. Boyne is said to receive.

Reading in some of her New York interviews that Mrs. Kendal "is not allowed to see the newspapers at all," the *London Referee* calmly asks, "I wonder who keeps them from her?" "Canadas" also, advertising to Mrs. Kendal's remark that she knows two Mrs. Tanquerays who are not intimate friends of hers but who are members of her social circle, wonders who they are. That same wondering has agitated minds on this side of the Atlantic, too.

The Tanqueray play drew very large houses at the Star. That fact cannot be denied. So far as popular indications went, it might have been played there to big receipts for an indefinite period.

Last week's play, *The Silver Shell*, was an unmitigated frost. A contract calling for its production during the New York engagement was the only justification for putting it on.

Contrary to expectation, Mrs. Kendal did not refer in her speech on Saturday night to the criticisms upon her acting as Paula. She contented herself with thanking the ever dear public for its interest in the Kendals.

For which gentle consideration, I presume, the critical fraternity now breathes easier.

The unprecedentedly large number of advertising orders that have thus far been received for the *CHRISTMAS MIRROR* is an unmistakable sign that a speedy revival of prosperity is looked for confidently by managers and professionals. It is also a tribute to the unparalleled worth of our holiday publication as a theatrical advertising medium.

Patrons of the forthcoming Number have the pleasant assurance that the edition will be double that of last year, and that although no increase in rates has been made, twice the number of readers have been reached.

The Mirror practically has the whole realm of dramatic journalism to itself now, and it purports to show by the excellence, the beauty and the general attractiveness of its annual that its enterprise is stimulated by the responsibilities and the opportunities accompanying the single occupancy of a most important field of action.

The Publisher asks me to say that intending *CHRISTMAS MIRROR* advertisers should not delay, either in reserving space or in furnishing "copy." The work of publishing such a mammoth number—as it will be the largest, in fact, that will be issued this year—necessitates almost incredible labor in the preparation, and the time when the forms must be closed is not far distant.

Another announcement the Publisher wishes made concerns the engagement of Frank Carlos Griffith in the business department of *The Mirror*.

Mr. Griffith is widely known as a manager of stars and companies of the first rank. He conducted Mrs. Langtry's tours for several seasons, not only in this country but also in England; he managed the Boston Theatre road companies successfully for Mr. Tompkins, and he directed the last tour of Margaret Mather.

Mr. Griffith is held in the highest esteem, both for his shining abilities and for his integrity of character. He needs no commendation from me to those with whom he will be brought in contract as a representative of this journal.

WILSON BARRETT'S VIRGINIUS.

Wilson Barrett, whose next season in this country will begin at the Globe Theatre in Boston on Nov. 20, having been invested by Hall Caine with the sole rights to dramatize the latter's novel, "The Bondsman," serves notice in another part of *The Mirror* this week on play pirates that he will defend his rights in this case to the full extent of the law.

The Bondsman will take its place in Mr. Barrett's repertoire this season, and he expects that it will be quite as popular as *Ben-my-Chree*.

As has been announced in *The Mirror*, Mr. Barrett will also play here this season a version of *Virginia* revised by himself. The Leeds and Liverpool press pronounce Mr. Barrett's improvement of this play wonderful, and when we remember that Hazlett declared it to be "the finest acting play ever written," this will stand forth as unusual praise.

The main changes are in the rearrangement of the acts so that each is played in but a single scene, and in changing the denouement. The former changes admit of far more elaborate scenery and mounting than the original version permitted, and those familiar with Mr. Barrett's method of scenic display and costume need hardly be told that when they see him in *Virginia* it will be in a spectacular environment.

Mr. Barrett's change of the last act shows Virginia, after he has killed Virginia in order to save her honor and strangled Appius Claudius, sitting in his home with mind distraught calling for his daughter and in fancy talking with her. Then a funeral march is heard from a distance. Nearer and nearer it comes, and presently four maidens, friends of Virginia, clad in white, enter carrying her bier. The father at first in his frenzy thinking that she is asleep, finally awakes to a realization that she is dead and expires on her corpse.

THE FIDDLER.

The Wheaton Comedy company is playing *Wife, Fogg's Ferry* and *Emeralds* through central New York. The last-named play is produced under the name of Liddy Ann, and it is asserted that the play was written by one George G. Atkins, "especially for this company." Wallace L. Goodman manages this organization, and Lizzie Wheaton is the star.

Another pirate crew, headed by a fellow named Parkins, is dodging about on the borders of Iowa with a number of stolen plays, among which are *Charles Townsend's Jail Bird*, *Bio Grande* and *Mountain Warr*, *Charles Frohman's Jane*, and *Daniel Frohman's The Charity Bell*. The company is said to be unquestionably bad, and is confining its depredations to the cross-roads towns.

The best book to teach you all about elocution, reading, oratory, stage effect, and acting is entitled "The Heart of Art," written by the eminent authority, G. Swope Lewis, and endorsed by leading artists and critics. For particulars write to The Heart of Art Publishing Company, 136 Liberty Street, New York. First subscription edition sold in ten weeks."

FROM CAPTAIN RACKET.



The above amusing picture illustrates one of the many laughable scenes in Captain Racket, Charles Townsend's latest comedy, in which the young author-actor stars this season. Charles Townsend's career shows what one may accomplish by hard work and steady application. It is less than five years since *Border Land*, his first play, was produced. Since then he has turned out in rapid succession *The Woven Web*, *Under a Cloud*, *Shaun Aroon*, *The Jail Bird*, *Bio Grande*, *The Golden Gulch*, *The Mountain Warr*, *Spy of Gettysburg*, *Moses*, *The Man From Maine*, *Finnigan's Fortune*, *Broken Fettlers*, *The Family Doctor*, *Uncle Josh*, *Early Vows*, *Vacation*, *The Midnight Hour*, *Down in Dixie*, and *Captain Racket*, besides a large number of curtain-raisers—between thirty and forty plays all told. Many of these plays are published on royalty, and the aggregate sale is enormous. He has also written a number of entertaining and instructive pamphlets, together with a profusion of short stories and critical essays. As an actor he is at his best in strongly marked comedy roles—rattle-headed types, "gassy" countrymen, and the like. Mr. Townsend is a young man with a promising future if he doesn't break down through overwork, which men of his intense nervous energy are prone to do.

THE ALGERIAN'S TIME EXPIRED.

Fred. C. Whitney, manager of *The Algerian*, is elated over the success of that opera. In conversation with a theater representative on Saturday, Mr. Whitney said:

"I have just made arrangements to extend the engagement at the Garden to Nov. 25. The opera was originally only booked for two weeks up to Nov. 4. We have had crowded houses every night, and have had to turn people away. I only wish the Garden Theatre were as large as the Grand Opera House, as I am sure we would fill it at every performance during the time of our extended engagement.

"However, I am now negotiating to get Mr. Palmer to give me the time set aside for Mr. Willard's engagement. I don't know whether the negotiation will go through or not, but there is no question that *The Algerian* would run the entire season at the Garden. If it is not possible to stay there after Nov. 26 I shall try to engage another New York theatre, but that is not an easy matter at this time of the year."

"How about taking the opera on the road?"

"Oh, I have applications just pouring in from managers who want to book the attraction. They offer me the most favorable terms, but I know what a genuine run in New York means, and I won't take *The Algerian* on the road until I am crowded out of the metropolis."

"Mr. De Koven and Mr. MacDonough are now both satisfied with the performance. I recognized the possibilities of the opera the first time I saw it presented out of town, and I was willing to back my judgment by purchasing it. Since then we have improved the performances. It runs like clockwork now. *Marie Tempest* is in her element in the role of *Cleopatra*. She is a capital comedienne and sings with the finish of a great prima donna."

"By the way, *The Fencing Master* is also doing splendidly. Laura Schirmer-Mapleson is proving a great favorite in the part of *Francesca*. The company is in the upper part of New York State next week."

BANDED AWARDER.

Professor John G. Grinnell, who was run down by an electric car in Lansing, Mich., during a street parade with Frank Tudor's band, last May, has recovered a judgment of \$12,500 against the Street Railway Company.

THE SPORTSMAN GLASS.

The Sportman closed on Saturday night in Baltimore. The prominent members of the company will be assigned to other companies. Bad business is said to be the cause of the disbandment.

Penderick C. Hoey is playing John Doyle in *McCollum*, the part originated by James A. Herne. Mr. Hoey will appear next season in a new dramatic comedy, *Charles H. Hill*, under whose direction the scenery is now being painted, will manage the tour.

A POWERFUL FACTOR.

Boston Home Journal, Nov. 4, 1895.

It is pleasing to note (unsolicited) the steady advancement made by THE NEW YORK DRAMATIC MIRROR. We do not now refer to the financial side, although there is ample evidence that it is enjoying the greatest prosperity in this direction, but to the intrinsic value of the journal as the representative of a great profession. It has always been a live newspaper, faithfully detailing the doings of the theatrical world, and in the fight of competition it has come out the victor, on the principle of the survival of the fittest. But of late it has progressed beyond the point where it was simply a newspaper and it now stands alone as a review. Its well-considered, evidently unbiased and wholly sound criticisms of new productions are a credit to itself and to the profession, and its discussions of things theatrical, of the drama and its literature, are upon a high plane. Mr. Harrison Grey Fiske, its editor, evidently realizes the great opportunity which is now his to use his journal as a powerful factor for the elevation of and the support of all that is best in the dramatic world, and in accepting it he is doing a work which cannot be too highly commended.

JOHN C. DIXON.

Few young actors of to-day can boast of a wider experience than John C. Dixon, whose picture is printed on the first page of *This Mirror* this week. Mr. Dixon has enjoyed the privilege of a thorough stock training in company embracing some of the best players in the profession—the organization directed by the late E. A. McLowell—and the one that won the highest honors.

Mr. Dixon has played a wide range of characters. He has appeared in opposite parts to Fanny Reeves and to Julia Arthur, who was the leading lady of the McLowell company. He has personated the Duke in *The Ironmaster*; Miles McKenna in *Rosedale*; Jacques and the Chevalier in *The Two Orphans*; Captain Bradford in *The Wife's Peril*; Juan Beauchene in *Diplomacy*; Lessing in *Pique*; Lucippe in *Galatea*; George De Lespars in *Leed Astray*; Richard in *May Blossom*; Leonard in *Our Club*; Medhurst in *After Dark*; and many others. Mr. Dixon has appeared in several metropolitan productions, and is remembered here for the excellent work he did with *Cora Tanner* in *One Error*, and in *The Refugee's Daughter*.

Mr. Dixon was to have been a leading member in the Booth and Barrett company, which was disbanded upon the death of Lawrence Barrett. Upon this event Mr. Dixon retired from the stage for two years, during which time he has collaborated with Olive J. Booth in the writing of several plays, two of which are to be produced in this city. One of these plays, *The Dagger and the Rose*, is said by those who have read it to be a remarkably clever romantic drama. It will be put on next April with Mr. Dixon in the leading role, which will give him all possible opportunities. Mr. Dixon also intends to add Hamlet and other legitimate plays to his repertoire. Until April Mr. Dixon is open to special engagement in and around New York, and he will also revise plays and engage in general dramatic work.

Mr. Dixon has been specially engaged to assume the leading juvenile part of Mr. Tyrone Power's play *The Texan* at a matinee on Nov. 23 at the Fifth Avenue Theatre.

MR. JARRETT'S TRIP TO JAPAN.

Henry C. Jarrett has returned to New York from his six months' trip to Japan. He has brought back from the land of the Mikado any number of interesting observations and a large collection of artistic curios.

Mr. Jarrett shows with pride a capital portrait of himself made by a Yokohama photographer and colored by a native artist. In it Mr. Jarrett is portrayed in Japanese costume, with a fan and an umbrella, seated in a two-wheeled cart, drawn by a low-caste Jap in blouse and sandals.

Mr. Jarrett's wife and daughter did not return with him to this country. They went on to China, and will take a journey round the globe. In Yokohama Mr. Jarrett found Mr. Pauncefourt, an octogenarian American actor, who keeps a popular tea-house in the suburbs. The meeting with this old friend was unexpected and mutually agreeable.

Immediately upon his arrival in New York Mr. Jarrett was retained by A. M. Palmer as acting manager for Minnie Maddern Fiske in her special production of *Hester Crewe* at the Tremont Theatre, Boston, on Nov. 20.

BARNET DEFENDS PRO TEM.

With regard to the withdrawal of *Pro Tem* from the Boston Museum, R. A. Barnet, its author, has this to say:

"The piece played to about \$25,000 in six weeks and three days. This makes an average of \$4,000 a week in a small house. It seems to me that, in view of these times, that ought to be called a pecuniary success. The opera was not booked for the season, for the Museum had already booked many other attractions when it took hold of *Pro Tem*.

"Since the Boston production, I have had several offers to take the piece on the road. Something will be done with it very soon."

THE NEW-CARLETON CONTRACT.

The statement in the daily papers last week to the effect that I have engaged Henry Guy Carleton as play reader for a stock company I propose to organize at the Fifth Avenue Theatre," said H. C. Miner to a *Mirror* reporter on Monday, "is not exactly right. Mr. Carleton will not be in my employ nor I in his.

"The best way to put it is that we have signed a contract by which Mr. Carleton will supervise the acceptance or rejection of plays submitted to the Fifth Avenue stock company and that he will direct the production of plays.

"For quite a while I have been agitating this scheme. I consider it feasible and worthy, and I shall back it up with my limited capital.

"Already I have engaged three actors for the organization. I do not care to mention their names, as they are at present under contract to other managers.

"This move on my part does not mean that I shall shut out next season other attractions from my theatre. I shall divide the time between my own company and others. In case any one of my actors makes a decided hit in a new play, I may send him over the country featured in a production of the play.

"I pay \$30,000 annual rental for the Fifth Avenue, and there are about forty theatrical weeks. My weekly expenses are about \$2,400. Combinations sometimes feel hurt that I should demand a guarantee; they want to come in with me as an equal partner. They overlook the fact that they trade all the rest of the season on the fact that they have played a metropolitan engagement, and in that way make more than good what money they have lost here. On the other hand, I have to remain at the helm when the next attraction comes along; they do not ask to be partners then."

Mr. Carleton is to write a series of new plays for the company. He will also make adaptations, if necessary. His arrangement with Mr. Miner will not affect in any way his contracts to complete plays for Charles Frohman, Nat Goodwin and Tim Murphy.

MIRROR CALLERS.

Among those that called at the *Mirror* office last week were the following: Henry C. Jarrett, May Robson, Howard Paul, Phyllis Ackland, Louis Aldrich, Laura Biggar, W. M. Wilkinson, Richard Stahl, Marie Lester, Emma Hagger, Joseph P. Conyers, Catherine L. Beach, R. G. Clark, Lenore Snyder, Kathryn Dana, John McGhie, George S. Turner, H. Lightwood, Charles T. Parr, Charles W. Meyer, J. F. Mincher, J. G. Glenister, Frank R. Bennett, J. C. Godfrey, Helen Harrington, H. M. Ravenscroft, Clifford Leigh, Lora Thorne, George W. Neville, Adelinde Russell, Harry Randolph, Jose Seba, Sydney Booth, Charles Pope, Frank Lander, Blanche Curtiss, A. Q. Scammon, J. W. Shannon, J. B. McCormick, Bert Andrus, D'Alvini, Ada Walker, Margaret Devereaux, H. S. Ricci, W. S. Belknap, Georgia Bryton, Sylvia Denton, Emmet C. King, Mildred Day, William McLaughlin, John C. Dixon, Stella Perkins Madison, C. Win Perkins, Gus Pyley, C. C. Blanchard, Lizzie Morgan, Barter Johns, George Farren, Sheridan Block, Edwin Barbour, Tyrone Power, Garland Gaden, George W. Leslie, Nat Roth, Maurice Grau, Branch O'Brien, and Madge Lessing.

ABOUT BLUE GRASS.

"I want it understood that I have assumed the management of *Blue Grass*," said Branch O'Brien to a *Mirror* reporter yesterday. "Cyril Norman, the owner of the play, is fully competent to carry out every detail and place *Blue Grass* where it belongs, in the atmosphere of the better class and where true dramatic merit always wins. *Blue Grass* is a strong romantic drama, brimful of heart interest, laughter and enough of excitement to please every play-goer. The company is above the average. Mrs. Cyril Norman, an actress of ability and accomplishments, assumes the leading part, and is supported by Florence Ashbrooke, Mrs. Delos King, Jerome Edwardye, Clifford Dempsey, Emmet C. King, Hardee Kirkland, John Watson, James W. Burton, H. A. Morton and John A. Ready. Special scenery is carried. This week *Blue Grass* is in Connecticut; next week it will be in Brooklyn, and then it will go South. I predict unqualified success for it."

THE CHAMOIS HUNTER.

Paul Barnes' new play, *The Chamois Hunter*, was presented in Hoboken last week. The play is meritorious and is of the Fritz style, although in many respects superior both in plot and in construction. Mr. Barnes in the title role proved himself a clever comedian and a sweet singer and often reminded the audience of the late J. K. Emmet. Louis Wesley as Pygmalion Sutherland, an American adventurer in the Austrian Tyrol, has abundant scope for the display of his eccentricities. The rest of the cast is capable and the scenery is particularly fine. Al McLean, the manager of the company, is well pleased with both star and play and is building hopes on a prosperous season.

A TEMPORARY INTERRUPTION.

Katherine Clemons is desirous to present her grand production, *A Lady of Venice*, to New Yorkers in all its original completeness of detail and magnificence, and to enable her to do so, she has decided to cease her present season, temporarily, at the conclusion of her two weeks' engagement at the Globe Theatre, Boston, on Saturday, Nov. 26. Her summer is too elaborate for the road, and she will devote her few weeks' vacation to putting it in perfect condition for the New York engagement.

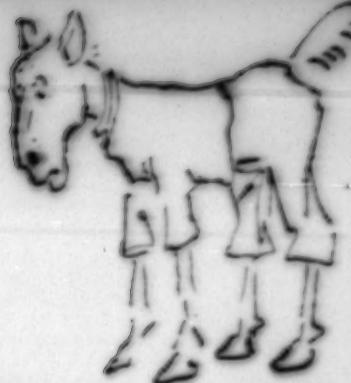
"Since the Boston production, I have had several offers to take the piece on the road. Something will be done with it very soon."

This man has become a little horse.



If you become a little horse.
You should be cured at once.
of course.

Alas!
He has become more horse.



More horse, it does not do to be.
Better use Whitman's Jujube.

Whitman's Jujube for Singers and Public Speakers keeps the throat moist and the voice clear, and should be used before and after singing or speaking. Is delicious. Will not impair appetite or digestion. Sold everywhere, and sent by mail on receipt of 25 cents. Address Stephen F. Whitman & Son, 1516 Chestnut Street, Philadelphia.

WIGS

WM. HEPNER,
Chicago Theatrical Wigmakers.
WE MANUFACTURE FIRST-CLASS WORK ONLY.
No. 57 Washington St. Chicago
SEND FOR CATALOGUE.

CHAS. L. LIETZ,
Successor to Helmer & Lietz,
THEATRICAL WIG MAKER
Grease Paints, Powders, Etc. A large
stock always on hand.
129 FOURTH AVENUE,
Bet. 14th and 15th Streets, New York

WIGS GREASE PAINTS,
Etc., Etc.
"The Best in the
World."
GLOVES AND CLOTHES,
etc., etc., etc.

NOTICE!

I have heretofore kept aloof from the discussion in these columns between Mr. W. E. Gorman, manager of my Danger Signal company and Garland Gaden; and now I only speak in justice to my own standing, which Gaden has assailed. I desire to state that Gaden is a liar pure and simple; and that while his wife can act a little (*A VERY LITTLE*) he has mistaken his vocation entirely, and instead of trying to act, should emigrate to the West, where there is a strike of car drivers. That is evidently Gaden's forte. He is a menace to discipline and unity in any dramatic organization, and does not appreciate the delicacy with which his discharge was given. His attachment was an outrageously unnecessary, and his reference to Miss Morrison an act of cowardice that I shall hold him accountable for personally.

EDW. J. ABRAM.

IMPORTANT NOTICE!

I, alone, have the right to dramatize Hall Caine's story.

The Bondsman

The play will be part of my repertoire this season and I hereby give notice to all whom it may concern that I will prosecute all infringers on my rights to the full extent of the law.

WILSON BARRETT.

per

J. B. MCCORMICK,

Business Manager.

New York, Nov. 1, 1895.

ACADEMY OF MUSIC,

JERSEY CITY.

Week of DEC. 18 open for first-class attraction only.

FRANK E. HENDERSON.

THE PROFESSIONAL WOMEN'S LEAGUE.

29 West 36th Street, New York City.

CLASSES

are established in MUSIC, Vocal and Instrumental; DANCING, FENCING, PHYSICAL CULTURE, and graded classes in FRENCH and GERMAN.

Practical and Artistic DRESSES and COSTUMES made to order at short notice, and MODERATE PRICES.

For terms, and all information, apply at the League Rooms from 8 a. m. to 6 p. m.

Atlantic Transport Line.

NEW YORK—LONDON.

Massachusetts Nov. 22

Mohawk Nov. 23

Manitoba Nov. 24

These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.

SALOON AND STATEROOMS AMIDSHIPS.
For freight, passage, and other information apply to the

NEW YORK SHIPPING CO.,

General Agents.

Produce Exchange Building, 4 Broadway, N. Y.

No. 2

No. 3

No. 4

No. 5

No. 6

No. 7

No. 8

No. 9

No. 10

No. 11

No. 12

No. 13

No. 14

No. 15

No. 16

No. 17

No. 18

No. 19

No. 20

No. 21

No. 22

No. 23

No. 24

No. 25

No. 26

No. 27

No. 28

No. 29

No. 30

No. 31

No. 32

No. 33

No. 34

No. 35

No. 36

No. 37

No. 38

No. 39

No. 40

No. 41

No. 42

No. 43

No. 44

No. 45

No. 46

No. 47

No. 48

No. 49

No. 50

No. 51

No. 52

No. 53



Nible's—Olaf.

Romantic play by Roderick Fels. Produced Nov. 6.
 King Marbod Charles B. Russell
 Thora Minnie Seligman
 Thorwald Verner Clarges
 Wamba R. P. McClannin
 Rita Ellen Burg
 Ansens L. W. Gottschalk
 Gurne Ethel Dumbell
 Hereward George Scott
 Gwendolyn Frank A. Johnson
 Olaf Sam H. Hart
 Lora Marie Doreman
 Maude Anita Rotte
 Prieta Catherine Green-ende
 Frieda Lora Vail

Olaf, the spectacular and romantic drama that was produced at Nible's last night, was written by Roderick Fels, a German poet, who died in 1885. The piece was originally produced in Berlin, where it met with considerable success. The English translation was made by Dr. Frankenstein and R. Orlengui.

The scenes of the play are laid in the northern part of Germany, and the incidents of the plot are supposed to occur in the ninth century. King Marbod has a lovely niece, for whose hand the nobles sue in vain. The princess prefers genuine love to all the wealth and jewels they can offer her. Finally she accepts Olaf, a humble huntsman, who offers her his love, and, to prove his sincerity, declares that to be her husband for a day he would willingly give up his life the day following the marriage.

The king, who is noted for his cruelty, agrees to this cheerful arrangement, fully intending to put the huntsman to death after the nuptials. The princess, on the other hand, merely wished to put her lover's sincerity to the test, and then save him from being beheaded. According to the legend the huntsman lost his head, but the dramatist brings the plot to a happy dénouement. Olaf turns out to be the king's long-lost son.

The role of King Marbod was personated with heroic force by Charles B. Hartford. There was an occasional tendency to rant, but on the whole his acting deserves commendation.

Minnie Seligman was frequently applauded as Thora. Her emotional work in dramatic situations was decidedly powerful. T. B. Thalberg was scarcely an ideal Olaf, but his personation was a creditable effort.

Verner Clarges was excellent in the role of Thorwald. Ella Burg proved vivacious and amusing as Rita. The other members of the cast proved in most instances quite satisfactory in their respective parts.

The stirring and romantic incidents of the plot retained the attention and approval of the audience to the climax of the last act.

The transitors have freely interlarded the text with Shakespearean phrases, and the verse of Dr. Orlengui is frequently homiletic. With careful revision, however, the drama ought to meet with popular acceptance.

The second scene of the first act, representing the Crag of Roughdale Cliff, is a most picturesque representation of mountain scenery.

Empire.—The Councillor's Wife.

Comedy drama in three acts by Jerome K. Jerome and Eden Philpott. Produced Nov. 6.

Henry Miller William Fawcett
 Jack Wedbury Cyril Scott
 Theodore Bowers John G. Morrissey
 Mrs. Dinen W. H. Crompton
 Adam Churn Frank A. Lathrop
 Potemski Arthur Haydon
 John V. Morrissey Viola Allen
 Mrs. John Dinen Odette Tyler
 Princess Dinen Agnes Miller
 Mrs. Whoozy May Robson

Jerome K. Jerome and Eden Philpott's comedy-drama, The Councillor's Wife, which was produced a year ago at a special matinee at the Madison Square Theatre by a company of Charles Frohman's, and which has since then been acted in several other cities, ranged into line as a regular attraction at the Empire on Monday night.

Cyril Soo t. W. H. Crompton, James O. Barrows, Odette Tyler and Agnes Miller are here in the present cast who appeared at Madison Square; and Henry Miller, William Fawcett, Viola Allen and May Robson play the parts originated by William Morris, Gran Johnson, Sydney Armstrong and Kate Dunn Wilson.

The Councillor's Wife is a light, sentimental piece, delicate in fancy and showing persons dominated by circumstances the author has contrived for them.

A brother and sister, poverty-stricken, live together. The sister is about to give her hand but not her heart to a benevolent old man. There is a youth whom she really loves—but he has no money. Eventually it is discovered that a rich uncle has absorbed the property of the brother and sister. The uncle is exposed, the benevolent old man relinquishes the girl to the poor lover, and the play is over.

The play is bright, brisk, and fresh. Much of the dialogue is naïve, and the situations are genuinely pathetic and humorous by turns.

Henry Miller, as the brother, acts with his usual dignity, discretion, incisiveness, and force.

Viola Allen makes a womanly and ingenuous sister.

The char-acter acting of Morris, Crompton and Barrows—the one as an unselfish and the other as a scheming Pecksniff—is in each case artistic and plausible. The one serves to intensify the other.

Not a discordant note is struck by anyone in the company.

Bijou.—Delmonico's at Six.

Continued from page 6. By G. M. McNamee.

Travis Hazeimer	Frank Tannenbaum	Marie Jansen
Hamilton Clark, M. D.	Isaac Martinetti	William Morris
Amphion	Charles Mason	Fred W. Peters
Captain Frank Holland	May Merrick	Hope Koss
Montague McPounders	Hope Koss	Bessie Luckey
G. Benson		
Mrs. Hamilton Clark		
Jessie Clara		
Estelle		

The Bijou was filled to overflowing with an enthusiastic audience to welcome Marie Jansen to the metropolis on Monday evening in her new piece, Delmonico's at Six. This is the story of the play:

Dr. Clark is a middle-aged physician thinking that his wife is cold, because his domestic life runs on with monotonous serenity, decides to make his wife jealous. Tracie Hazeimer is a favorite vaudeville actress, and the Doctor buys her photograph, writes an affectionate sentiment on the back, and places it where it will be found by Mrs. Clark. Then he persuades his daughter's fiance to write a letter, which is also intended for the wife's eye, in which a reference is made to the Doctor's engagement to dine with Tracie at Delmonico's. Jessie, the daughter, finds the letter, and presumes that it refers to her lover, Captain Holland. She shows it to her mother, and they decide to investigate matters at "Del's" at the appointed hour.

The Doctor, to carry out the deception, goes to the restaurant, and according to the coincidental license permitted in farcical plays, he finds Tracie in a private room, dining with MacPounders, a "strong man." Tracie discovers the Doctor's plot and decides to discipline him for making free with her name. She counterfeits intoxication and makes love to the Doctor. When Mrs. Clark comes in Tracie pretends to faint, and when the Doctor removes her cloak she is discovered in tights and a décolleté waist. Mrs. Clark, stung to jealousy, determines to get a divorce. In the complications of this act all the characters are concerned.

The last act is devoted to disentangling the snarl in the usual manner. The scene is Tracie's flat. Mrs. Clark learns that her husband was simply playing a practical joke and forgives him, while Jessie and the Captain also reach a satisfactory understanding.

After a good dinner, a gentleman is inclined to quarrel with his cook; and so when the eye is filled and the ear gratified with agreeable sounds, the mental dinner seated at Delmonico's at Six is not disposed to wrangle over the adaptation or the adapter.

Miss Jansen finds the part of Tracie well suited to her charming personality, and although never great as a lyric artist, her *chic* and her well-rounded figure have and will continue to make her an attractive artiste.

The piece is finely staged and was generally well played, Miss Merrick appearing to good advantage as Mrs. Hamilton Clark, and the male characters being generally in competent hands.

Bijou.—A Poor Relation.

Sol Smith Russell revived A Poor Relation at Daly's last Tuesday night. This play, the work of Edward E. Kidd, has been changed somewhat since its former presentation here. What was formerly the first act is now the second, and the sentimental interest has been so toned down, that Noah Vale is not called upon to make love. When a play can stand the transposition of its acts, with an improvement of its interest, there seems to be little call to consider it seriously or in detail as a work of art. A Poor Relation affords Mr. Russell a good opportunity to display his quaintly humorous abilities, and he makes the most of it. He is at all times interesting, and there are moments when he reaches a high point as an artist; but his greatest fault is his consciousness that he has an audience and his tendency continually to take his audience into his confidence.

If Mr. Russell hopes ever to win great success in New York, however, he must employ a better company. His support will do, perhaps, in smaller places, but it is too crude and inefficient to give pleasure here. In A Poor Relation, aside from the work of Mr. Russell himself, the cleverest acting is done by the children who figure in the quieter scenes.

Star.—Sip Van Whate.

The names of Joseph Jefferson and Rip Van Winkle have been so long associated that we can hardly think of one without the other.

Everyone knows the Rip of Jefferson. It is the same as it has been for more years than we care to number.

The company that supports Mr. Jefferson at the Star as a whole is satisfactory, particularly Maudie Fowler and Baby Parker, who appeared as Little Hendrick and Boone.

Mr. Jefferson received numerous curtain calls, and the audience demanded a speech at the end of the first act.

People's.—The Star.

That capital farce-comedy entertainment, The Idea, drew a large house at the People's last night. Hallen and Hart repeated their amusing and versatile characterizations, and were applauded heartily for their clever work. The songs of James Aldrich Litchfield, Al. H. Wilson, Margaret La Mar, Larry Dooley, Fanny Bloodgood and the other brilliant performers of this company scored their customary hits.

Tony Pastor's.—Variety.

The bill at Tony Pastor's this week offers so many good things that it is difficult to determine its stellar feature. The original and amusing J. W. Kelly, the favorite Russell brothers, Sam Bernard, Liane R. Raymond, Eunice Vance, Kelly and Astley, assisted by

Dave Edwards, Davis and Jerome, Postelle, Clifford and Huth, and Sam Dearin in their specialties, with Professor Ostend's prismatic panoramas of travel, fill out an enjoyable evening.

Imperial Music Hall.—Vaudeville.

Last night at the Imperial Martha Hener made her first appearance in America since her release by the Ellis Island authorities. She proved herself a capable and an agreeable singer.

The Sisters Reeve, vocalists and dancers, John W. Myers, Luigi Del Oro, a musical marvel, Les Figaro, Joe Flynn, of "McGinty" fame, the Comedy Quartette, in a clever specialty, and others made up a strong bill.

Koster and Bial's.—Vaudeville and Ballet.

Oscar Hammerstein's one-act comic opera, The Koh-I-Noor, continues as the chief feature at Koster and Bial's. This week it has new features, including a topical song. Harriet Vernon, Evans and Luxmore, the Del Meleys, Paquerette and Ada Reeve are still favorites here.

Grand.—The Struggle of Life.

Walter Sanford's melodrama, The Struggle of Life, which has frequently been seen in this city, opened at the Grand Opera House last night to a good audience. The elaborate scenic effects and the striking situations of the play evoked loud applause, as usual, and a successful week is promised.

Jacobs'.—The Ivy Leaf.

The Ivy Leaf, a well-known Irish drama, was the bill at Jacobs' Theatre last night. It pleased a good audience.

At Other Houses.

In Old Kentucky is playing to the capacity of the Academy.

The Prodigal Daughter is in its seventh month at the American.

The success of The Algerian at the Garden has surpassed all expectation.

Charley's Aunt still makes large audiences at the Standard merry.

Harrigan's is regularly crowded, thanks to the drawing power of The Woollen Stocking.

This is the last week of The Cornercracker at the Fourteenth Street.

A Poor Relation is Sol Smith Russell's bill at Daly's this week.

This week closes Sothern's engagement in Sheridan at the Lyceum.

Rice's Surprise Party continues at Palmer's in 1892 prosperously.

Francis Wilson has established himself anew as a favorite in Ermine at the Broadway.

THE BROOKLYN THEATRE.

Columbia.—The Girl I Left Behind Me.

The Girl I Left Behind Me began its second week at the Columbia last evening. James Wilson appearing in place of William Morris in the role of Lieutenant Hawksworth. Edward Sothern in Sheridan next week.

Park.—Don Cesar de Bazaar.

A large audience greeted Alexander Salvin last evening, many New Yorkers being present to see the actor in the role of Don Cesar de Bazaar, in which play Salvin has never been seen in the metropolis. An interesting event of last evening was the presence of the elder Salvin, who occupied a box. Important roles are assumed by Eleanor Moretti, Augusta De Forest and John A. Lane. Next week, Nat C. Goodwin in In Missouri.

Grand Opera House.—The Country Circus.

The Country Circus pleased Grand Opera House patrons last night. Some of the attractions are Mile. Venus in her bareback riding act, the Devore Family, tumblers and acrobats; Joseph Derby, champion jumper; Professor George Wood and his educated ponies, and Signor Sefer with his trained goats. Hallen and Hart at The Idea next week.

Amphion.—The Masked Ball.

John Drew and his splendid company opened the week with The Masked Ball at the Amphion last night. A large audience greeted company and play. Next week, June.

New Empire.—April Fool.

Gus Williams and Sager Midgley divided the honors bestowed by a large audience on the funny production of April Fool, at the New Empire, last night. They were ably supported by Fannie Midgley, Emma De Berger, Fred Wiles, and Georgia Burt. Next attraction, Across the Potomac.

Novelties.—The Guest.

Western life and cowboy existence were realistically depicted by Dr. Carver and company at the Novelties last night. John C. Rice in A Knotty Affair next week.

Lee Avenue.—The Clemenceau Case.

The Lee Avenue patrons witnessed The Clemenceau Case last night. Emma Bell opened the act. A large audience applauded. Next attraction, Blue Grass.

People's.—The Veteran Detective.

The Veteran Detective was produced last night at the People's before a well-filled house. The melodrama, song and dance and character sketching amused.

+ + +

John H. Russell, associated with whom is David Henderson, in place of J. Wesley Resenquist, has bought the English rights to The Corner Grocer of Avenue A, which will probably be rendered into English by Louis Harrison, and produced next year.

+ + +

A SPECIMEN LETTER.

HIGHWAY OFFICE, BOSTON,
 BOSTON, MASS., NOV. 1, 1893.

Publisher Dramatic Mirror:

DEAR SIR—Please find enclosed cheque for amount of my advertisement. I am very much pleased with the investment. I filled the date with one of the best attractions in the country three hours after THE MIRROR was put on sale. Yours truly,

W. K. WALKER,
 Manager.

REFLECTIONS.

H. R. Jacobs is in town.

Ada Reeve was in the city yesterday.

John T. Sullivan was on the Rialto yesterday.

Madge Lessing and Miss Blessing, of the Solomon Opera company, are in town. They left the company, which is working toward New York, in Buffalo.

Alf. C. Wheelan has resigned from the Pauline Hall Opera company.

The Streets of New York closed last week.

Henry Irving and Ellen Terry arrived from Chicago on a special train on Monday morning. They were much fatigued by the journey.

J. M. Hill said yesterday that he has postponed the opening of Herrmann's Theatre from Monday until the following Thursday. King René's Daughters, a one-act musical comedy, by Julian Edwards, will be presented in front of Gounod's Philemon and Baucis.

W. J. Le Moyne will retire from the Lyceum Theatre company next Spring and be succeeded by J. E. Dodson, of the Kendal company.

Henry Irving and company will appear in Becket at Abbey's new theatre on Wednesday night. On Saturday evening Louis XI. will be the bill.

Walter Sanford returned to his offices, in Taylor's Exchange, on Monday.

Arthur F. Clarke, business manager for John Drew, and formerly dramatic editor of the Chicago *Mail*, is ill of pneumonia at the Gramercy Park Hotel.

Ex-Judge Gunning S. Bedford, who had a wide acquaintance in the profession, bequeathed his fortune to various relatives and institutions. One of his bequests was \$5,000 to his friend and executor, Stephen Fiske, dramatic editor of the *Spirit of the Times*.

Harry Randolph, the clever young character actor, will originate a peculiar part in Minnie Maddern Fiske's production of Hester Crewe at the Tremont Theatre, Boston, on Nov. 20.

Herrmann played to big business at Ross Hoboken Theatre last week. This week The Diamond Breaker and The Fire Patrol are the attractions.

Frederick A. Lovecraft left a will bequeathing his property to Colonel Henry S. Kearney, who says that the debts of the deceased will probably eat up the estate.

Clara Thropp, late of the Union Square Gaiety Opera company, will appear as the dancing girl in Sydney Rosenthal's opera, The Woman King. The part was designed for her.</p

MR. RICCI'S STATEMENT.

Mr. Ricci called at the *Musica* office yesterday and made the following statement: "In last week's issue of *The Musica* there was an article in which Ella Dunbar proclaims herself as leading lady in *A Winning Hand* company. Miss Dunbar never was and never will be the leading lady in that company. I also wish to state that I was in no way connected with the management of the company, which was entirely in the hands of W. B. Sheldon."

Miss Dunbar also states that the company was billed in Albany but did not dare play that city, a statement that is also untrue. But I will say this much: Had the people been competent the attraction would not have closed as it did. I know of no members of the company that were left in Saratoga as Miss Dunbar states."

Mr. Ricci then added that he and Jack S. Kelly were about to take out a burlesque called *The World's Fair*, and that it would be produced at Hawley, Pa., on Nov. 27. The company would fill the dates booked to *A Winning Hand* company. After playing the Harris circuit they would be at the People's in Brooklyn on Dec. 18. Tet Hanlon, formerly of the variety team of Ricci and Hanlon, is to be with the company.

ON THE SAHARA'S TOUR.

Joseph C. Godfrey, proprietor and manager of *On the Sahara*, chatted to a *Musica* representative yesterday about his coming tour. "We open," said Mr. Godfrey, "on Nov. 9, in the upper part of New York State. We are booked up to the end of the season. Our route is through New York, Pennsylvania, Ohio, Michigan, Illinois, Indiana and Kentucky. We will be in Chicago early in March. Frankie St. John, who plays the star part, is one of the cleverest soubrettes in the profession. Among other clever people the company includes Harry W. Grossbeck, Hilda Vernon, and Berenice Herrick. Frank R. Bennett will do the advance work. On the *Sahara* is a musical comedy by Frank Dumm, and has been successful on the road ever since it was first produced in New York three years ago. We have special paper and are booked in first-class houses. The specialties are refined and amusing. The stage management is in charge of Harry W. Grossbeck."

SANDOW LEAVES ABBEY.

"We were very much surprised," said C. B. Cline, business manager of Koster and Bial's, to a *Musica* reporter, "when Sandow, the strong man, walked into our offices on Wednesday night and announced that he was free to negotiate with us. We had made an effort last summer, when he was appearing at the Casino, to engage him, and we understood at that time that Henry E. Abbey had him under contract for the remainder of the year."

It would seem that Abbey and Sandow have agreed to disagree. The *fin de siècle* Hercules sailed on Thursday for Europe. His engagement at Koster and Bial's will begin next month, and will continue for eight weeks.

Mr. Bial said: "When Sandow appeared at the Casino last summer, almost everybody was out of town. His appearance at our house, therefore, will be practically his debut here. He will have several new feats."

WILLIAM MORRIS INTERVIEWED.

"Yes, it is true that I have resigned from Charles Frohman's management and shall leave the cast of *The Girl I Left Behind Me* at the close of the Brooklyn engagement, Saturday night next," said William Morris to a *Musica* reporter.

"My contract had six months longer to run. Mr. Frohman and I differed in the interpretation of an agreement made in February last, and as neither of us would concede the point in question, there was nothing for me to do but to ask for my release. I believe it is the usual parliamentary rule that when the king and his ministers fail to agree they at once tender their portfolios."

"I have already been censured for giving up a large salary during the season of the general depression, but there is considerable satisfaction in feeling that I have been true to a principle. My future plans will be governed entirely by circumstances."

MANAGER WILKINSON'S EXPERIENCE.

"I have been greatly astonished, as well as highly gratified," said W. M. Wilkinson, manager for Alexander Salvini, "by our business in New England. We struck that territory very apprehensive, but have left it happy. We thought that if we came out with a loss of \$1,000 on the two weeks we should be fortunate. The fact is that we have come out \$1,500 ahead."

"Last week I believe we saw a general improvement of business there, and our experience—managers told us everywhere that we were doing the better business of the season—would seem to indicate that the public are anxious for the better class of attractions. I certainly look for a marked improvement of the theatrical business."

DELLA FOX TO STAR.

Della Fox, the well-known comic opera singer now with De Wolf Hopper, will star next season under the management of Nat Roth. Miss Fox's contract with Mr. Hopper will end on May 1 next, when she will leave his company. Miss Fox will first appear as a star next September at the Casino, in an opera not yet announced.

COMPANIES DISBANDING.

The *Musica* last week noted the disbandment of Edward Vroom's company. The end occurred at Lafayette, Md., on Oct. 26. Other disbandments are noted as follows:

A Plum Pudding, at Marion, Ill.

The Kid, at Shreveport, La.

The Walked City, at Chester, Pa.

THE P. W. L. BENEFA.

The performance of *As You Like It* by the Professional Woman's League is set for Friday, Nov. 17, at Palmer's. The proposed performance the following day at the Columbia Theatre, Brooklyn, has been abandoned.

Janauschek will play Jacques; Mary Shaw, Rosalind; Maud Banks, Orlando; Theresa Vaughn, Amiens; Olive Oliver, Oliver; and Isabelle Urquhart, Le Beau. Others in the cast will be Mrs. E. A. Esterle, Laura Burt, Bijou Fernandez, May Robson, Emma Field, Sarah McVicker, Kate Davis, Roselle Knott and Grace Filkins.

Emma Steiner will lead the orchestra, and Mrs. Edward Harrigan, Mrs. R. B. Mantell, Mrs. Veermans, and "Aunt" Louisa Eldridge will be ushers.

There are many members of the League desirous to help the entertainment in every way possible, but who are playing on the road. In case they should wish to purchase seats for friends in the city they may communicate with any one of the board of managers: Mrs. A. M. Palmer, Mrs. Rachel McAuley, Mrs. E. M. Knowles or Mary Shaw. The scale of prices for seats is \$2.50, \$2, \$1.50 and \$1.

A CRACKER JACK.

The press in the West speak highly of Herbert Hall Winslow's play, *A Cracker Jack*, owned by Star, Brady and Garwood, and managed by George H. Nicolai. It has novel scenes, and is well equipped in every way.

KILLED BY A CAR.

Daniel J. Hart, a member of the Newell company, was knocked down and fatally hurt by a cable car on State Street, Chicago, on Sunday. He died in St. Luke's Hospital. He was aged forty-three.

HANLEY'S COMPANY DISBANDS.

Lawrence Hanley's company disbanded last week in Dayton, O. Mr. Hanley was booked at Albaugh's Lyceum Theatre, Baltimore, this week, and consequently that house will remain closed.

A THEATRE SKIRMISH.

In a controversy between Percy Hunting and John C. Byrnes, involving a half interest in the National Theatre, San Francisco, twelve men took forcible possession of the house on Saturday night in Hunting's interest.

MATTERS OF FACT.

In another column appears Edward J. Abrams' reply to Garland Gaden's advertisement in which Mr. Gaden repudiated the charges made by Mr. Abrams' man ger, W. E. Gorman. This week Mr. Abrams returns to the attack, calling Mr. Gaden some rather bad names.

Manager Frank B. Henderson, of Academe of Music, Jersey City, N. J., has the week of Dec. 6 open at his house. Only first-class attractions need apply.

Lila Van Cortland, whose season opens Dec. 25, would like to engage several clever actors to complete her company. Those interested should do well to peruse her announcement in another column.

Laura Lorraine-Gaden will shortly begin her starring tour in *Down the Slope*, a sensational comedy-drama, by Albert Elery Berg. The tour will be under the personal direction of her husband, George Lorraine-Gaden.

Elsie Adair, who is being featured in *The Golden Wedding*, is issuing columns devoted to comment upon her work in the soubrette roles created by Jessie Yeomans, by the New England press.

A straight tip having suddenly closed its season, Bert Coote and Julia Kingdon, who played the leading roles with marked success, are disengaged. They may be addressed at 42 College Place, Chicago.

All designs made by S. M. Jacobi, the Parisian costume-designer, are all original, and copyrighted by him. For terms apply to 179 West Twenty-fifth Street.

G. A. Valentine, manager of the Opera House, at Paxton, Pa., which has a population of 2,000, wishes to secure a good attraction for his opening date, Nov. 15. The time for the talents of the season is nearly all open.

The Hotel Winthrop, one of the most centrally-located hotels of Boston, is on Bowdoin Street, but a short distance from the principal theatres and depots. It is run on the American plan, and its table is first-class. Special rates are given to the press.

Marty Vickers will be under new management for the balance of the season. William H. T. Shadé has assumed the directorship, and all dates contracted by the previous manager are canceled, unless local managers were notified by Mr. Shadé to the contrary.

Last week Garland Gaden published a card setting forth his reasons for leaving The Denver Signal company. In this week's issue Manager Edward J. Abram has something to say on the other side of the same subject.

The Diamond King, one of Scott Marlowe's plays, is now being booked by Harry St. Ormond. The play is realistic, containing strong scenic effects, with comedy, and sustained throughout by an ingenious plot and strong situations.

The Firemen's Convention of the State of Nebraska, will be held at Beatrice on Jan. 12. This date is generally a money winner and is still open at the Paddock Opera House. Managers of first-class attractions, only should write or wire Fader and Lee.

Thanksgiving and other time in November, December and January are open at the Lynn Theatre under the management of Dodge and Harrison. Write at once.

Alta Heywood desires a character part to play in his Elswood Folks who can sing second tenor in male quartette. Address at once as per route.

At the sale of seats for the opening of Athies' new theatre the first box sold (B) brought \$1,000, said to be the highest price ever paid for a box in this city. This purchase was made by friends of Agnes Booth-Schlesinger in Boston. Boxes A and C were bought by Robert and Ogdon Giesler for \$1,000 each, and Al Heywood paid \$400 for Box D. About a score of the orchestra was left unsold after an effort to dispose of the minor seats for \$1 each. The sale totalled \$4,700. Many purchases were made by speculators and representatives of the Erie and Pennsylvania railroads took a number of seats.

Vincent Starrett has sued Richard Mansfield for \$10,000 damages for an alleged breach of contract. It is claimed that only in the summer Mr. Mansfield engaged Starrett for the season and for the following season. Starrett remained with Mansfield until about the middle of the following September, when a rehearsal commenced in a dispute with Mansfield, who summarily discharged him. Starrett is willing to defend himself from the amount he has earned by other companies since his discharge. The suit, which has been partially tried, will be resumed January, when Mr. Mansfield returns from Boston.

The American company has been incorporated by Frederick C. Whitaker, Charles F. Ladd, Benjamin Tissot, Gien Macdonald, and Mrs. T. M. Hill, with a capital of \$100,000.

THE CHRISTMAS NUMBER.

Will be Published Early in December.

Its Attractions, Literary and Pictorial, will be Unparalleled!

ENTRIES GUARANTEED TO BE DOUBLE LAST YEAR'S ADVERTISEMENTS.

The Price per Copy. Postage Prepaid.

50 CENTS.

ORDER NOW.

THE NEW YORK DRAMATIC MIRROR, 442 Broadway, New York.

ON THE SAHARA.

Under management of A. C. GOMPERTZ.

A successful musical comedy, introducing the clever little comedienne.

Frankie St. John,

Supported by a first-class company.

A few open dates. Address or wire.

FRANK H. GOMPERTZ, Standard Theatre, 200 Broadway.

OUR ENTERTAINERS.

An action has been brought against Henry M. Stanley, the African explorer by George W. Appleton, manager of a lecture bureau in London, England. This action is to receive commissions on the receipts of Mr. Stanley's lectures in the United States. The case came up for a hearing in the Queen's Bench Division of the High Court of Justice in London last Friday. In 1886 Major J. R. Pond engaged Henry M. Stanley through Appleton's agency for one hundred lectures in the United States. After delivering eleven lectures Mr. Stanley was suddenly recalled to England. Four years later, after Mr. Stanley's second return from the Congo, the tour was resumed under Major Pond's management. Now Mr. Appleton, who is an American by the way, asks for judgment on the ground that he is entitled to a commission on the eighty-nine lectures of the adjourned tour.

Robert G. Ingersoll delivered his lecture, "The God," at the Chicago Opera House on the afternoon of Oct. 29.

James O'Neill Potter, the elocutionist, and Foster George MacDonald, the "Highland Ladie violinist," are to appear together in entertainments this season.

The tour of George Francis Train and Ben King is to be under the direction of H. B. Thiele.

Joseph Jefferson lectured recently on the principles of acting at the New Century Drawing Room of Philadelphia.

The Urania series of illustrated lectures are billed as an afternoon entertainment at Sloane's Theatre, Chicago.

The Chicago Rivals open courses in Chicago, Ill., on Nov. 10 and Nov. 25 at 42 River Forest, Ill., on Nov. 25.

Vivekananda, the East Indian orator, has signed a two-year contract with the Sloane Lyceum Bureau to appear on the platform. Vivekananda speaks the English language fluently. He is handsome and commanding in appearance. He has several popular lectures on the Masters and Customs of India; Buddhism; Hinduism; and The True Way to Love God.

The famous post-journalist, Eugene Field, is booked to speak in many of the leading lecture rooms, and is meeting everywhere with success. His tour is under the direction of Fred. Pelham.

General Lew Wallace, author of "Ben Hur" and "The Prince of India," will make a lecture tour of the Pacific Coast during the present season under the direction of Fred. Pelham.

Laura Dainty, the platform entertainer, once acted the soubrette role in *A Mountain Girl*.

Prof. Cromwell is delivering a series of Sunday lectures at the Grand Opera House, New York. His series on the World's Fair is divided into four parts. He delivered the first part on Oct. 29.

Elizabeth Glens, the impersonator, opened the N. Y. C. & C. course of entertainments in the Eastern District of Brooklyn on Monday evening, Oct. 29. The artists assisting her were Laura B. Phelps, solo violinist; Thos. B. Blaumen, contralto soloist; Nina Drummond, banjoist; and Florence L. Brown, pianist. The concert was under the management of the club, dissolved the funeral of Glens.

The regular monthly meeting of the Actors' Order of Friendship was postponed until Nov. 20 on account of the sudden sickness of Alexander Palmer, that took place on Sunday afternoon at the meeting of the Order. Mr. Palmer was one of the five founders of the Actors' Order of Friendship in Philadelphia, Sept. 1, 1890. Joseph Jefferson, one of the founders, and E. F. Shadé, the president of the club, dissolved the funeral of Glens.

Frank W. Smith, of the Cincinnati Lodge, joined Robert Mansfield's company at St. Louis.

Sedalia, Mo., Lodge, B. P. O. E., has leased new lodges and club rooms, which are now being held monthly (annually), and will be ready for occupancy within a few weeks. The address is 1000 Main, with the club promise to be quite a drawing card. The lodge is in a prosperous condition.

ACTORS' ORDER OF FRIENDSHIP.

The regular monthly meeting of the Actors' Order of Friendship was postponed until Nov. 20 on account of the sudden sickness of Alexander Palmer, that took place on Sunday afternoon at the meeting of the Order. Mr. Palmer was one of the five founders of the Actors' Order of Friendship in Philadelphia, Sept. 1, 1890. Joseph Jefferson, one of the founders, and E. F. Shadé, the president of the club, dissolved the funeral of Glens.

The widow of the late George A. Stoen was buried last Saturday in a box containing over 200 graded plays that her husband bequeathed to the Actors' Order of Friendship.

THE BILL POSTERS.

R. G. Gunning is one of the most enterprising bill posters in Chicago. He controls from three to four hundred bill boards, and has them all gaudily painted.

The Century Company has just given the order to Van Beuren and Company to put up a four sheet poster advertising the new series of "Mark Twain" stories. The poster will be put up in all the large towns throughout the country.

It is understood that Robert Campbell, of the Wile Post Company in Philadelphia, and Burr Robins are back of the movement to consolidate the bill-posting interest of Chicago. It is not likely, however, that the consolidation will take place, as the Chicago Bill Post Company is opposed to the scheme.

The next convention of the New York State Bill Poster's Association will be held in Niagara Falls on Thursday of this week. The meeting will be opened with a speech by John P. Pratt, of A. Van Beuren and Company, of that city, on the subject of the new series of "Mark Twain" stories. The speech will be followed by a discussion on the new series, which will appear later in "The Billboard," a great pressure of advertising on our cities, inciting it out this week.

THE THEATRICAL MIRRORS.

Cleveland Lodge, No. 2, will hold its regular meeting next Sunday for the nomination of officers for the ensuing year.

Brooklyn Lodge, No. 3, will nominate officers on Nov. 22. There will be a grand banquet in connection with the installation of officers next Jan. 1.

Ros' Harmonies Theatre has Dec. 7-9-10-11-12-13-14-15 open."

BEN EDENDRICKS

Who has been STARRING in Ole Olson for the past two years, is open for engagement.

Address this office, or 1740 Madison Avenue, New York.

IN OTHER CITIES.

BALTIMORE.

Mayouneen was presented by Augustus Piton's company at Harris' Academy of Music. Channing Olcott has a sweet, mellow tenor voice, and sings Scanian's songs in a delightful manner. In acting, however, he lacks the magnetism of Scanian and is inclined to be rather too stiff and prim for the rollicking Irish country lad he is supposed to be. The cast is a good one, and includes P. J. Butler, Palmer Collins, W. H. Barton, O. K. Gillis, G. M. Steeman, Florence Robinson, Blanche Ring, Anna Stevens, and Ella Atkinson. The business is fairly good.

At Albion's Lyceum Theatre Roland Reed appeared in *Lend Me Your Wife*.

Portland's grand Opera house was also the scene of merry farce-comedy in *The Sportsman*, with the Baltimore favorite, M. A. Kennedy, in the principal role. The humor of this comedian is infectious, and the audience were kept in constant laughter until he was on the stage. The support afforded by Esther Tittel was very fine, and excellent work was also done by Robert Hickman, Herbert Forster, and Miss Minnie Tatum. Augustus Thomas' *A Man of the World* was given as a curtain-raiser. De Wolf Hopper in *Panjandrum* 6-1.

The *Midnight Almanac*, a sensational drama in five acts, by James W. Hawkins, Jr., is the attraction at the Holloway Street Theatre. The play abounds in stirring incidents and exciting scenes. The cast includes J. H. Smiley, George Merritt, W. F. Phillips, Arthur Somer, Sam Charles, Frank Wesson, Dave Anderson, Lotus Walters, Virginia Russell, and Anna McQuinn.

The grand Auditorium had the London Belles in *The Crystal Cup* as a finale to a fair variety performance. The co. embraced J. K. Kelly, Alice St. Clair, Rose Sydel, James and Lydia Steeman, Bella Clifton, Conly and Madden, Howard Sisters, the four Gondoliers, and Campbell and Nepp.

The New York Vandeville Stars held the boards at Kerman's Monuments Theatre.

John Philip Sousa was warmly received at the Lyceum Theatre on Oct. 30, on the occasion of his first appearance here since his resignation as director of the United States Marine Band.

Lillian Frelee and Katherine Barry, both talented young ladies of this city, have joined the Wilfred Clarke co. now playing in Suiter, S. C. Martha Ford is the leading lady of this co.

Miss Ginnie, late of the Venus co., will visit friends in Baltimore, where she will enjoy for a few days a much-needed rest.

The Boston Symphony Orchestra will give five concerts at Ford's Grand Opera House on Tuesdays in November, December, January, February, and March. Emil Paul will be the conductor, and Miss Lillian Norona, Miss Heinrich, and Franz Kneisel, the soloists.

WILLIAM J. O'BRIEN, JR.

DETROIT.

The Bostonians opened on Oct. 30, for a week's engagement at the Detroit Opera house. Robin Hood received the most demonstrative reception ever given to a visiting co. To an outsider it might have seemed extraordinary and overdone, but to a theatergoer who knew the circumstances, and how good our people here are of this splendid organization, it was not surprising. Robin Hood is too well known to have a single opinion expressed regarding it, and the one which is now giving it equal in every respect one of its predecessors; especially as the principals are all the same with the exception of Tom Kelli, who is now devoting all his time in a musical capacity. All the old favorites were well received—Harrigan, McDonald, Prichingham, Jessie Bartlett Morris, and sir. slot. The only new face was that of Margaret Held, who took the part of Maid Marion. Robin Hood was first brought here just about the year ago, on the night of Nov. 17, 1892. It has been given here every season since, but never with such success than on its most recent visit. The Bostonians, the Gaiety Girls, and others with success, but have never hope to rival in point of popularity the Bostonians. After leaving Robin Hood town, I had occasion in reviewing my former engagement that in point of excellence it is not so far off, full of gaiety, and given by a superlatively excellent co., but the music is not up to the standard of the Fencing Master. It would have been a wonderfully clever piece of management had the Bostonians, to be able to secure it, as with regard to an organization as theirs, its presentation could have been beyond criticism. Patent Applied for.

The Lyceum is dark, but soon will be in active service again.

At Whitney's Opera House The District Fair was given. It was one of the strongest attractions the managers have offered the present year and did a large week's business. On 16 George Wilson opened in Monte Carlo.

Dreher's Minstrels gave two performances at the Lyceum on 15 and 16.

The managers of the Bostonians are overrun with commissions of new operas, and have had no less than three presented to them by Detroit composers. The last candidate for their favor is a promising young musician, Thomas Chilvers, whose work is curiously of burlesque, and it would seem, if properly brought out, it would be successful. Mr. Chilvers, in addition to being one of our best local teachers, has written many pretty songs and musical compositions. It is to be hoped he will get a hearing and be favorably considered.

Dreher's regret to hear of the disbandment of the Ramsey Morris co. of which Elizabeth Garrison, of this city, was a member. She seemed to have a fair chance of making a name for herself, and the short career of the co. must have been very disappointing to her. Miss Garrison has received flattering commendation from the Eastern press, especially in the reading notice accompanying her picture in the *Illustrated American*, in which she was called the prettiest girl in the West.

P. E. STEPHENS.

NEW ORLEANS.

The French Opera co., which made its debut at the French Opera House Oct. 26, is in harness, and has already presented *Les Huguenots*, *Fantast*, and *Le Juif*. The company is a good one so far as the general ensemble is concerned, but it contains few names of very great merit. Miss Tyldes, the dramatic queen, who has been seen at the Grand Opera House of Paris, has made a tremendous success, and Mr. Monfort, harpist, has also won the sympathy of the public. Miss Kieran, a pretty little singer, has also won some favor. There still remain several of the principal artists to make their debut. The opera is fortunate in having Mr. Branson, a distinguished musician, as the chief of orchestra.

The Dandies, with Joseph A. Orr and Annie Lewis, is doing a big business at the St. Charles Theatre. The Prodigal Father and Maggie Clune 5.

Siberia is meeting with success at the Grand Opera House this week. Seabrooks in The Isle of Champagne 5-1.

Mauds, Langen and Frederick Pauling in *A Duel of Hearts* are playing to a fair business at the Academy of Music. Eddie Ristler in *Dora* 5-1.

Leopold Jordan, of The Prodigal Father co., W. P. Faik, of the Seabrooks Opera co., and John J. Ellister, of the Eddie Ristler co., are in the city.

George H. Murray's *A Straight Tip* co., which was to follow The Prodigal Father at the St. Charles Theatre, has canceled.

Louise Sternine, a local vocalist who created the part of Jolina in Edwards and Blaikie's *Khedive*, was released from an engagement with the French Opera troupe, and joined the Spider and Fly co.

Juliette Brown, a New Orleans girl, left the Chagnon-Paulding co. on 16. She was engaged to play an important part in *Lorraine*, which has been dropped out of the co.'s repertoire.

Miss Morrison made a great success of *Hitchcock* at the Grand Opera House last week. She gave one performance of the play. Lillian C. QUINN.

PROVIDENCE.

The continued depression in general business with its attendant strikes and other trouble is beginning to be materially felt by the local theaters, and the past week has witnessed a material decrease in the box office returns. It is estimated that there are fully 10,000 persons of the working class that usually support the theaters out of employment, and fully 10,000 more who are working only part time.

Glen-da-Lough played to a very light business at the Providence Opera House during Oct. 30-31. *Russian City* Directory co. 6-1; *The Nominees* 6-1.

The Span of Life did a fair business, but nothing in comparison with its former successes in this city at Keith's Opera House. *My Aunt Bridget* 6-1.

Lothrop's stock co., headed by Florence Hamilton and Charles Barringer, presented 49 to average good audiences twice daily at Lothrop's Opera House. J. E. Toole supported by Jay Hunt, Laura Deane and stock company in Killarney and the Rhine 6-1.

Sefton's Comic Opera and Vandeville co. did a very poor business after the opening performance at the Westminster Theatre. *French Folly* co. 6-1.

Estelle Keane-Barringer was tendered a successful benefit at Talcott Theatre by her pupils, which was well attended. The play presented was *East Lynne*.

The Alstair Dramatic Club presented two little sketches, *A Picked Up Dame* and *Which is Which*, to a fair-sized audience in Greenwich Street Hall.

Nettie Higley, cornet virtuoso soloist, is making a tour of Lothrop's circuit with 49.

William Ascrott is paying a visit to this, his native city, where he began his stage career some quarter of a century ago. HOWARD C. RILEY.

LOUISVILLE.

Rose and Charles Coghlan gave a finished performance of *Diplomacy* at Macaulay's Oct. 26-28. Conscious among the capable support were Victoria Bateman as Dora and Robert Tabor as Julian Beaufort.

Lillian Lewis opened 30 in *Theresa Rquin*, which was seen here for the first time. While well played it did not create a favorable impression. The bill for the engagement included Credit Lorraine, Lady Lil and a variation of Victor Hugo's *La Tosca*, called *Goodbye, Sweetheart*.

Jane, with Kitty Chatterton in the title role, comes to Louisville 6-1.

Thomas G. Seabrook in the Isle of Champagne drew enthusiastic houses at the Masonic 6-1. The beautiful opera and the droll comedy are prime favorites in this city. The supporting co. is a good one. Eliza Crox leading valuable aid. The opera is presented with new costumes and much special scenery.

Prof. Lowe is booked for a lecture on "Memory" at the Masonic 6-1.

Eugene Tompkins' *Black Crook* is doing the business of the week at the Auditorium. The opening house was a big one, and the sale of seats has been large.

The German Bands that have been playing at the Columbian Fair will give two concerts at the Auditorium 8-1, and the Lillian Nordica co. comes 29.

Kidnapped, with many sensational features and performed by a good co. was the attraction at the Bijou 30-4. Business good. *Crusoe* lawn opens 6. James A. Rielly in *A German Soldier* opened 29 at Harry's to a very large house. The Sunday night business at this house has been good. Jessie Bonhill in *Playmates* 6-1.

The London Gaiety Girls are giving a first class variety performance at the Buck. In the co. are the Vedder Sisters, Benita, Orlena, Boy Brothers, Sonnie Sisters, and others. See T. Jack's Crookes 6-1.

Juliette Gordon, of the Isle of Champagne co., is pleasantly remembered for artistic work when a member of the Bostonians.

Robert Fischer, of the Diplomacy co., is a former Louisville. His rendering of the part of Baron Stein could hardly be improved upon.

The 29th performance of Eugene Tompkins' co., *Black Crook* will occur at the Auditorium, and will be the occasion of distribution of attractive souvenirs.

Ed. G. Risley's new song will be dedicated to Walter S. Hartness. It will be called "Village Chimes." Mr. Risley will sing a part in Prof. Bushinger's opera *Galatea* that will be presented at Macaulay's 6-1.

Under the auspices of the Commercial Club S. D. Hess, the once operatic manager, will arrange for a music festival in the city. Mr. Hess promises principal singers of note and a programme of marked excellence.

Herbert Rets and his young wife, professionally known as Alice Retslton, are members of A. German Soldier co. They will probably attempt to start next season. Mr. Rets' voice is the best. The Rets will be called upon to elaborate an idea of his own—play suited to the ability of himself and wife.

CHARLES D. CLARK.

KANSAS CITY.

Felix Morris appeared at the Coates Oct. 29 in two pieces each evening showing his skill in contrasting character.

The clever play writing of Minnie Marden Fisher was much in evidence during the engagement, one of her pieces being called for in each performance, and in fact had done credit to the Coates' manager. The show proved the most effective and pleasing of the school, but, although Misses Adams, etc., by her from the German, were warmly received, Mr. Morris was uniformly applauded and deserved it as his acting continues to show improvement and finish, and was supported by a capable company among whom Harriett Gira, Delafield, Arthur Hyatt and Anna Conant, Delafield, The Vagabond and The Old Musician were also presented. Business only fair. The girl I left behind me 7-12.

The Auditorium held the largest house it has drawn this season at the opening of the Robin Hood Opera co. 30. They gave satisfaction in that opera and in The Knickerbocker, which was given the last half of the week. Jerome Sykes, Edward Lamson, Ricardo Ricci, Mary Palmer and Pauline Bland among the leading roles in pleasing style. Bennett and Ross Opera co. in *The Old Golden Bucket* 7-12.

A *Woman's Match* with all its realistic effects and the exciting pile driver scene, was well presented 29. Annie Buckley was a very clever Cindies, and the rest of the co. was fair. Business was large at the opening, and continued good. The Showman 6-1.

Minnie Marden, a clever variety performer in Playmates, a farce-comedy with an elastic plot to cover all sorts of specialties, supported by a co. of clever variety people, appeared at the Grand 29-30. Her specialties and those of Ward and Voss, Steely and West, and Minnie Thurgate were well received. *Heart of Africa* 6-1.

Cleveland's Minstrels played a return engagement of two performances at the Gillis 29 to good houses.

The New Comedy on played an extra night at the Auditorium 29, in The Rivals to better attendance than during the week.

The Isle of Champagne co. made a flying trip from here to Louisville, Ky., closing here Saturday night and opening there Sunday.

The Big Job had an enjoyable social session at their half-hourly meetings in the New York Life Building, at which many ladies were present.

Prof. Morris kindly contributed his services to a worthy charity during his visit here. He and his wife gave a number of his character selections for the benefit of the Children's Hospital, at the club room of the Coates House, Friday afternoon, and the room was crowded with women.

The Ariel Music Concerto appeared at the Y. M. C. A. Auditorium 29. PAULINE B. WILCOX.

CHICAGO.

Mr. and Mrs. Oliver Byron in *The Dark Commissary*, and *The Punisher* Oct. 29-30, did a fair business.

at Boyd's Theatre. Both of these plays are decidedly on the sensational order, but are never dull or annoying while the clever principals are on the stage. *The Masked Ball* 29-30 made a hit in Omaha, or rather the co. has, for there is little but froth in the plot.

At the Fifteenth Street Theatre *The Fast Mail*, which is always sure of a good attendance, drew fairly well 26-28. J. R. RINGWALD.

CHARLESTON.

Cold weather and the advent of some really good attractions should soon bring business at the theatre for the next few weeks.

Bill Ristler at the Academy of Music Oct. 25, 26, and matinee, broke the spell of bad business by drawing three excellent houses. Doris, the new play by Deneot, was particularly well received. Robert E. Graham in *After the Ball* played to a full house 25. Mr. Graham was originally booked for 26, but at the last moment it was decided to play New Orleans before coming here. He has a strong supporting co., and his own work in the play is calculated to increase the popularity which he has long enjoyed here.

One of the strongest attractions at the Academy this season will be Fay Templeton 2. It was Miss Templeton's fortune to have been born in Charleston, I can't say how many years ago, and she has decided to celebrate the coming visit to her natal city by donating ten per cent. of the gross receipts to the relief of the sufferers by the recent storm on the Sea Islands. The *Burglar* 4; *Manola-Mason* 9.

Al. G. Field will be at the Grand Opera House with his Columbian Minstrels 4-6. Mr. Field is personally very popular here, and will be tendered a social session by the local Elks. Herrmann 6-1; Jack's Creoles 7; Wilfred Clarke 8; Gran Opera 12-13.

Arthur O'Neill, manager of the Grand Opera House, has returned from a visit to Chicago.

The Lotus Glee Club will open the Y. M. C. A. amusement season.

The following advance men were here during the week: John W. Vogle and J. S. Parks, representing Field's Minstrels; J. A. Reed, representing R. E. Graham; W. H. Scammon, *The Burglar*; S. 4,000; friend, Fay Templeton Opera co.; and John Williams ahead of Herrmann. R. M. SOLOMONS.

ST. PAUL.

At the Metropolitan Opera House Robert B. Mantell and an excellent co. presented *The Face in the Moonlight*, *Parrasius* and *Monbars* Oct. 26-28 to good attendance and appreciative audiences. Mr. Mantell's admirable acting in the roles of Parrasius, the dual role of Victor Ambrose and Rabat and Monbars, won for him most hearty applause. His Parrasius was a masterly piece of work. Charlotte Behrens is an attractive and pleasing actress, sustaining her respective roles in a manner that won the favor of her auditors at once. William Stuart, a promising young actor, Kathleen Kerrigan and Minnie Monk admirably sustained their respective roles. Theodore Böllmann's *German* produced the farce comedy, *Luftschlosser* (Castles in the Air) 29, giving a very creditable performance to a good-sized and well-pleased audience. Miss Sheas, supported by W. S. Hart and a good co., gave *The Queen of Sheba* 30, opening to a large and fashionable audience. The play was finely staged, scenery attractive and settings grand and effective. Miss Sheas' style is well suited to such an historic production. W. S. Hart's *Baron of Tyre* and John Foy Palmer's *King Solomon* were both very meritorious. Edith Beck, Minnie Bowen, Fanny Stuart and Annie Fording well sustained their roles.

CHARLES D. CLARK.

At the Metropolitan Opera House Robert B. Mantell and an excellent co. presented *The Face in the Moonlight*, *Parrasius* and *Monbars* Oct. 26-28 to good attendance and appreciative audiences. Mr. Mantell's admirable acting in the roles of Parrasius, the dual role of Victor Ambrose and Rabat and Monbars, won for him most hearty applause. His Parrasius was a masterly piece of work. Charlotte Behrens is an attractive and pleasing actress, sustaining her respective roles in a manner that won the favor of

CORRESPONDENCE.

ALABAMA.

SELMA—ACADEMY OF MUSIC (Charles G. Long, manager): Alabama Oct. 24; capacity of the house. \$1,000,000 was at a premium. Fay Templeton 7.—**ITEM**: Manager Long secured a large banana tree standing fifteen feet high, to ornament the stage. It was the first time in the history of this play that this was done.

BIRMINGHAM—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Maud Craigne and Frederick Paulding, supported by an excellent co., presented A Duke of Hearts 24 and Lorine 25. Performance excellent; business not so good as the stars deserved. R. E. Graham in After the Ball 26; good business. Sam T. Jack's Creole co. 27, very large "men-only" house. The co. is composed of negroes and not creoles, as billed by Mr. Jack. Performance very handsome.

MONTGOMERY—OPERA HOUSE (George F. McDonald, manager): R. E. Graham presented After the Ball to a small and well-pleased audience Oct. 20. Sam T. Jack's Creole Burlesque co. to a top-heavy house 26. Alabama 27, 28; good business. —**ITEM**: (George F. McDonald, manager): The Dazzler was presented by a good co. to fair business 22. Eddie Ellister 23; Dr. Bill 24.—**ITEM**: The new Casino at Tampa, Fla., was opened by the Southern Dr. Bill co. 27—12th Bell, late with The Mommie co. rejoined the Southern Dr. Bill co. at Americus, Ga.—Edgar T. Wilson, manager of the Southern Dr. Bill co., will next season pilot a new melodrama, The Secret Agent, and a new comedy by the author of After the Ball, both of which will be given after Jan. 1.

AMMINGTON—NOBLE STREET THEATRE (W. A. Camp, manager): Uncle Hiram Oct. 28; fair house. Al. G. Field 29; Prodigal Father and Maggie Cline 29.

TUSCALOOSA—ACADEMY OF MUSIC (Brady and Miller, managers): A concert was rendered by the Maywood Ceceritites Oct. 30, 31; large and fashionable audiences.

MOBILE—THEATRE (J. Tannenbaum, manager): Sam T. Jack's Creole Burlesque co., having fared badly in Louisiana, opened in Mobile 20 to a top-heavy house of the same presentation. Robert E. Graham in After the Ball 21 to a fair house. Maud Craigne and Frederick Paulding in A Duke of Hearts and Lorine 22, 23; captured Mobile. Business fair but not adequate to the merits of the attraction. They will command full houses here in the future. A large house greeted The Dazzler 29. Management resigned supreme.

HUNTSVILLE—OPERA HOUSE (Fred. M. Kraus, manager): Al. G. Field's Columbian Minstrels Oct. 20; excellent performance to a 3000 house.—**ITEM**: Mr. Field resided here formerly and has a host of friends. He was presented on the stage with a hat made here fifty-one years ago by an old widow. It was received with pleasure.—Frank Cushing 20 was succeeded by William G. Mack, who succeeded him at old man's work. Charles Kinney, of the Four Emperors of Music, will join the co. on. Mr. Field reports good business. His three special acts are models of elegance and convenience.

ARKANSAS.

LITTLE ROCK—CAPITAL THEATRE (C. A. Le Conte, manager): Devil's Auction to good business Oct. 27, 28. A Straight Tip co., which was to appear here on 29 for one night, failed to materialize, the co. having disbanded before reaching here.

COLORADO.

PUEBLO—GRAND OPERA HOUSE (S. N. Nye, manager): Wards of New York Oct. 29; good business. Cleveland's Minstrels 29; crowded house.

CALIFORNIA.

SAN DIEGO—FISHER OPERA HOUSE (John C. Fisher, manager): The Span of Life was presented to a large and well-pleased audience Oct. 25. Fanny Davenport Nov. 26.—**ITEM**: Louis OPERA HOUSE (Adolph Louis, manager): Waldron's stock co. week 22 to 28 in The American Princess and Kathleen. Manager Waldron, at request of a number of prominent citizens, was induced to remain in the city, and to put on two plays a week instead of one. The change has improved business.

LOS ANGELES—THEATRE (H. C. Wyatt, manager): The Span of Life opened a three nights' engagement Oct. 26 to a large audience. Friends 24; Frank Daniels 25.—**ITEM**: Ed. Mansfield, the Adams' treasurer of the San Diego Opera House, is in town for a change of climate. The Evans and Sontag bandit drama will be presented at Hazard's Pavilion for the nights commencing 29. The Burbank, the new Main Street Theatre, is being pushed to completion, and will probably open about the first of the year. Rumor has it that Fred J. Cooper will manage it.

STOCKTON—AXON (William Ellerford, manager): Darrell Vinton did large business with Monte Cristo Oct. 27. U. T. C. 28.—**ITEM**: YOSEMITE THEATRE. Dark. Span of Life booked 8.

CONNECTICUT.

GANTFORD—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Pay Train, with realistic scenery, pleased a good-sized house Oct. 27. Marie Favary in English opera was greeted by a large audience. Col. Colonel Mapleson and Whitney's co. in The Fencing Master proved the par excellence of comic opera up to date. Aside from the principals, Laura Schirmer-Mapleson, who combines the great essentials of a comic opera-star, grace, beauty, figure and sweet voice, and Hubert Wilke, who is an Adonis, every detail was computed to make the opera a most winsome one. Augmented orchestra, special scenery, dual combinations, a large and well-drilled chorus and elegant costumes. The handmaiden fully armed, including a sword, for one night up to the standard of the metropolis and were very enthusiastic and liberal in applause. The Webster-Holton Opera House on will present Rosedale Hills 28. A co. of one hundred and fifty is engaged in finding several well-known stars.—**ITEM**: Captain Frederic Fitzgerald, of this city, well known in the profession, has tendered his resignation as adjutant to Major Schellin, of the First Regiment, having accepted an important government position in Washington.

BEDFORD—GRAND OPERA HOUSE (Henry Jennings and Belmont, managers): The Rose Hill Burlesque's Oct. 29, big house. Dan McCarthy 29 and Planter's Wife 30, both good but bad small houses. Frank Jones, after a five years' absence, The Country Cousin 31.—**ITEM**: PARK CITY THEATRE (Walter L. Rosland, manager): Prohaska co. gave Lost Paradise and The Sportsman 29 to fair-sized and delighted audiences. Owing to a change in the routes of Seidl Orchestra, Annie Paisley and Trip to Chinatown the house was dark 29, and during the interim Manager Rosland's friends had ample opportunity to celebrate his marriage to Miss Amy C. Fairchild, which occurred Oct. 29, and at which the local newspaper critics stated as ushered. The Vernon extends kindest welcome to the enterprising manager of the Park City Theatre.

WATERBURY—Jacques' OPERA HOUSE (Frank Jones in Our Country Cousin to a fair-sized audience Oct. 29. Slavery Days played a return engagement 29, to good business. Florence Bindley in The Pay Train to a large and well-pleased audience 29, 30, 31. Stanley Orville, with his illustrations of the War of the War, gave satisfaction to a fair-sized audience.

BEST LONDON—LYCUM THEATRE (A. T. Hale, manager): Sutson's U. T. C. Oct. 27 drew the largest house of the season, standing room being at a premium, poor performance. Tuxedo 29 drew a moderate sized audience. Hallen and Hart 29.

MEDISIDE—DELAVAN OPERA HOUSE (A. Delavan, manager): Florence Bindley Oct. 29 in The Pay Train to a fair-sized audience. The Boston Grand Opera House stock co. in Rosedale are booked for 29, and Hallen and Hart's Later On co. for 30.

SOUTH NORWALK—OPERA HOUSE: Henshaw and Ten Broeck in The New Nahab Oct. 29; fair house.

WILLIMANTIC—LOOMER OPERA HOUSE (J. H. Loomer, manager): Mapleson and Whitney's Opera co. in The Fencing Master Oct. 29; good sized and very appreciative audience.

NEWBURY—BROADWAY THEATRE (E. L. Dug-

ness, manager): Tuxedo Oct. 29; good audience. Henshaw filled the house. This was one of the strongest cos. seen here this season in Norwich. Joseph Haworth, Nadie Martinot and Annie Clarke were received as old friends by the large audience. The rest of the cast was meritorious, and the scenery and dresses very handsome.

DELAWARE.

WILMINGTON—GRAND OPERA HOUSE (W. R. Williamson, manager): Country Circus delighted good houses Oct. 27, 28. Soubre's Hand 29; good house. Herrmann 29; Lost Paradise 29; My Aunt Sally 29; Greyard and Stephens 29; Black Crook 29; County Fair 29; Gus Williams 29; Kellar 29.—**ITEM**: NEW PEOPLE'S THEATRE (J. Leonard Johnson, manager): Later On to fair houses 29, 30. London Theatre co. 29; good houses. Harry Williams 29; Fairies' Well 29, 30, 31; Mary Sanger Burlesque co. 29, 30.

FLORIDA.

TAMPA—SPANISH CASINO (E. P. Ahern, manager): The season opened here with Dr. Bill Comedy co. Oct. 29; good house; satisfactory performance.

PENSACOLA—OPERA HOUSE (John M. Con, manager): R. E. Graham under the management of Mutual Brothers appeared to a good house Oct. 29. In After the Ball. Sam T. Jack's Creole 29. The Dazzler Comedy co. 29.—**ITEM**: Manager Mutual reports business good. His co. is rehearsing the new melodrama, The Secret Agent, and a new comedy by the author of After the Ball, both of which will be given after Jan. 1.

GEORGIA.

SAVANNAH—THEATRE (T. F. Johnson, manager): Eddie Ellister 29; Dr. Bill 29.—**ITEM**: The new Casino at Tampa, Fla., was opened by the Southern Dr. Bill co. 27—12th Bell, late with The Mommie co. rejoined the Southern Dr. Bill co. at Americus, Ga.—Edgar T. Wilson, manager of the Southern Dr. Bill co., will next season pilot a new comedy, The Man in the Moon.—John W. Hamilton reports Alabama as the record-breaker so far this season, playing against the strongest attractions.

AMMINGTON—NOBLE STREET THEATRE (W. A. Camp, manager): Uncle Hiram Oct. 28; fair house. Al. G. Field 29; Prodigal Father and Maggie Cline 29.

TUSCALOOSA—ACADEMY OF MUSIC (Brady and Miller, managers): A concert was rendered by the Maywood Ceceritites Oct. 30, 31; large and fashionable audiences.

MOBILE—THEATRE (J. Tannenbaum, manager): Sam T. Jack's Creole Burlesque co., having fared badly in Louisiana, opened in Mobile 20 to a top-heavy house of the same presentation. Robert E. Graham in After the Ball 21 to a fair house. Maud Craigne and Frederick Paulding in A Duke of Hearts and Lorine 22, 23; captured Mobile. Business fair but not adequate to the merits of the attraction. They will command full houses here in the future. A large house greeted The Dazzler 29. Management resigned supreme.

HUNTSVILLE—OPERA HOUSE (Fred. M. Kraus, manager): Al. G. Field's Columbian Minstrels Oct. 20; excellent performance to a 3000 house.—**ITEM**: Mr. Field resided here formerly and has a host of friends. He was presented on the stage with a hat made here fifty-one years ago by an old widow. It was received with pleasure.—Frank Cushing 20 was succeeded by William G. Mack, who succeeded him at old man's work. Charles Kinney, of the Four Emperors of Music, will join the co. on. Mr. Field reports good business. His three special acts are models of elegance and convenience.

ATLANTA—THE VENICE (L. DeGivie, manager): The Burglar Oct. 25, 26; good business. Al. G. Field's Minstrels 27; good business. After the Ball 28.—**ITEM**: OPERA HOUSE (L. DeGivie, manager): Sam T. Jack's Creole 29; top-heavy business.—**ITEM**: Manager Jack's Creole co. so styled is meeting with some severe criticism in certain sections of the South on account of the name Creole which has been applied to his company, while they are, in fact, of unmistakable negro origin and while the co. are mulattoes, they give a very creditable performance.

AUGUSTA—GRAND OPERA HOUSE (S. H. Cohen, manager): Eddie Ellister Oct. 29, matinee and night. Miss Ellister's new play, Doris, was presented at night and gave satisfaction to good business. Prodigal Father 29; Black Crook 29; Hidden Hand 29.

AMERICUS—GLOVER'S OPERA HOUSE (Cain and Brown, managers): Sam T. Jack's Creole Oct. 27; top heavy house. R. E. Graham in After the Ball 28.—**ITEM**: OPERA HOUSE (L. DeGivie, manager): Sam T. Jack's Creole 29; top-heavy business.—**ITEM**: Manager Jack's Creole co. so styled is meeting with some severe criticism in certain sections of the South on account of the name Creole which has been applied to his company, while they are, in fact, of unmistakable negro origin and while the co. are mulattoes, they give a very creditable performance.

ATLANTA—THE VENICE (L. DeGivie, manager): The Burglar Oct. 25, 26; good business. Al. G. Field's Minstrels 27; good business. After the Ball 28.—**ITEM**: OPERA HOUSE (L. DeGivie, manager): Sam T. Jack's Creole 29; top-heavy business.—**ITEM**: Manager Jack's Creole co. so styled is meeting with some severe criticism in certain sections of the South on account of the name Creole which has been applied to his company, while they are, in fact, of unmistakable negro origin and while the co. are mulattoes, they give a very creditable performance.

ATLANTA—THE VENICE (L. DeGivie, manager): Eddie Ellister Oct. 29, matinee and night. Miss Ellister's new play, Doris, was presented at night and gave satisfaction to good business. Prodigal Father 29; Black Crook 29; Hidden Hand 29.

ARKANSAS.

LITTLE ROCK—CAPITAL THEATRE (C. A. Le Conte, manager): Devil's Auction to good business Oct. 27, 28. A Straight Tip co., which was to appear here on 29 for one night, failed to materialize, the co. having disbanded before reaching here.

COLORADO.

PUEBLO—GRAND OPERA HOUSE (S. N. Nye, manager): Wards of New York Oct. 29; good business. Cleveland's Minstrels 29; crowded house.

CALIFORNIA.

SAN DIEGO—FISHER OPERA HOUSE (John C. Fisher, manager): The Span of Life was presented to a large and well-pleased audience Oct. 25. Fanny Davenport Nov. 26.—**ITEM**: LOUIS OPERA HOUSE (Adolph Louis, manager): Waldron's stock co. week 22 to 28 in The American Princess and Kathleen. Manager Waldron, at request of a number of prominent citizens, was induced to remain in the city, and to put on two plays a week instead of one. The change has improved business.

LOS ANGELES—THEATRE (H. C. Wyatt, manager): The Span of Life opened a three nights' engagement Oct. 26 to a large audience. Friends 24; Frank Daniels 25.—**ITEM**: Ed. Mansfield, the Adams' treasurer of the San Diego Opera House, is in town for a change of climate. The Evans and Sontag bandit drama will be presented at Hazard's Pavilion for the nights commencing 29. The Burbank, the new Main Street Theatre, is being pushed to completion, and will probably open about the first of the year. Rumor has it that Fred J. Cooper will manage it.

STOCKTON—AXON (William Ellerford, manager): Darrell Vinton did large business with Monte Cristo Oct. 27. U. T. C. 28.—**ITEM**: YOSEMITE THEATRE. Dark. Span of Life booked 8.

CONNECTICUT.

GANTFORD—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Pay Train, with realistic scenery, pleased a good-sized house Oct. 27. Marie Favary in English opera was greeted by a large audience. Col. Colonel Mapleson and Whitney's co. in The Fencing Master proved the par excellence of comic opera up to date. Aside from the principals, Laura Schirmer-Mapleson, who combines the great essentials of a comic opera-star, grace, beauty, figure and sweet voice, and Hubert Wilke, who is an Adonis, every detail was computed to make the opera a most winsome one. Augmented orchestra, special scenery, dual combinations, a large and well-drilled chorus and elegant costumes. The handmaiden fully armed, including a sword, for one night up to the standard of the metropolis and were very enthusiastic and liberal in applause. The Webster-Holton Opera House on will present Rosedale Hills 28. A co. of one hundred and fifty is engaged in finding several well-known stars.—**ITEM**: Captain Frederic Fitzgerald, of this city, well known in the profession, has tendered his resignation as adjutant to Major Schellin, of the First Regiment, having accepted an important government position in Washington.

BEDFORD—GRAND OPERA HOUSE (Henry Jennings and Belmont, managers): The Rose Hill Burlesque's Oct. 29, big house. Dan McCarthy 29 and Planter's Wife 30, both good but bad small houses. Frank Jones, after a five years' absence, The Country Cousin 31.—**ITEM**: PARK CITY THEATRE (Walter L. Rosland, manager): Prohaska co. gave Lost Paradise and The Sportsman 29 to fair-sized and delighted audiences. Owing to a change in the routes of Seidl Orchestra, Annie Paisley and Trip to Chinatown the house was dark 29, and during the interim Manager Rosland's friends had ample opportunity to celebrate his marriage to Miss Amy C. Fairchild, which occurred Oct. 29, and at which the local newspaper critics stated as ushered. The Vernon extends kindest welcome to the enterprising manager of the Park City Theatre.

WATERBURY—Jacques' OPERA HOUSE (Frank Jones in Our Country Cousin to a fair-sized audience Oct. 29. Slavery Days played a return engagement 29, to good business. Florence Bindley in The Pay Train to a large and well-pleased audience 29, 30, 31. Stanley Orville, with his illustrations of the War of the War, gave satisfaction to a fair-sized audience.

BEST LONDON—LYCUM THEATRE (A. T. Hale, manager): Sutson's U. T. C. Oct. 27 drew the largest house of the season, standing room being at a premium, poor performance. Tuxedo 29 drew a moderate sized audience. Hallen and Hart 29.

MEDISIDE—DELAVAN OPERA HOUSE (A. Delavan, manager): Florence Bindley Oct. 29 in The Pay Train to a fair-sized audience. The Boston Grand Opera House stock co. in Rosedale are booked for 29, and Hallen and Hart's Later On co. for 30.

SOUTH NORWALK—OPERA HOUSE: Henshaw and Ten Broeck in The New Nahab Oct. 29; fair house.

WILLIMANTIC—LOOMER OPERA HOUSE (J. H. Loomer, manager): Mapleson and Whitney's Opera co. in The Fencing Master Oct. 29; good sized and very appreciative audience.

NEWBURY—BROADWAY THEATRE (E. L. Dug-

ness, manager): Tuxedo Oct. 29; good audience. Henshaw filled the house. This was one of the strongest cos. seen here this season in Norwich. Joseph Haworth, Nadie Martinot and Annie Clarke were received as old friends by the large audience. The rest of the cast was meritorious, and the scenery and dresses very handsome.

GRAND THEATRE—PLUMS OPERA HOUSE (J. E. Williams, manager): R. E. Nagarkar of Bombay, India, lectured on Hindoo religion and social life Oct. 29, 30. A. W. Fremont's 27 28; good business.

EDGEMORE—DU BOIS OPERA HOUSE (S. W. Jenkins, manager): A Railroad Ticket Oct. 29; large audience. Arthur Moulton and James T. Kelly made many friends by their excellent work. Corinne in Hindoo Madonna 29 drew a large and fashionable audience.

WILMINGTON—AUDITORIUM (Woodyatt and Cumpson, managers): Ole Olson Oct. 29; big business. Oh, What a Night 29.—**ITEM**: WILMINGTON OPERA HOUSE (Charles McLean, manager): The house had a narrow escape from fire caused by sparks on the roof 29. Damage to the house \$50; security 29.

CARLISLE—CITY OPERA HOUSE (J. D. Valentine, manager): Thunderbolt drew well Oct. 29. Kempton Comedy Co. 29; fair business. St. Charles' Church entertainment 29; Is Marriage a Failure 29.

House, has returned from Chicago. Hilda Lee Drew, a local reader, will read in New York this winter with the Hungarian Quartet. She is considered very clever.

WILFORD.—MUSIC HALL (H. E. Morgan, manager): *Hands Across the Sea* Oct. 25, pleased as usual. *Twelfth*.

CHESAPEAKE.—ACADEMY OF MUSIC (James B. Field, manager): *Mora*, supported by Fred Williams and a very clever co., opened Oct. 25, for a week's engagement in repertoire to excellent business. *Tuxedo* 15; Dr. Bill 25; *1789*; *Guitar* 25; *Minstrels* 25; *Charles A. Gardner* 25; *Schilling's Minstrels* 25; *Very Creditable* 25; *large receipts*. Thomas W. Keene in *Richelieu* 25; one of the largest and most select audiences of the season. Mr. Keene has many warm friends here, and his appearance was generous. *She Couldn't Marry Three*.

WISCONSIN.—OPERA HOUSE (J. T. Condon, manager): *Rosa in The Queen of Sheba* Oct. 22, gave satisfaction to a fine house. *Corinne in Hindoo* 25; *soaked house* 25. *The Sonatas* to a very light house 25. *Charles A. Gardner* 25; *Schilling's Minstrels* 25; *T. W. Keene* 25; *The Wolves of Nassau* 25.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): *The Land of the Midnight Sun* Oct. 25; business fair. *Clara Morris* in *It's Too Late to Marry* 25; rather bad business. Thomas E. Shea 25.

WOLVORKE.—OPERA HOUSE (W. E. Kendall, manager): *The Pay Train* Oct. 25; *Rosedale* 25; *Tuxedo* 25; all to poor business. *The Empire* 25. W. Collins, manager: *Opens* 25; with *Salvin's*. Seating capacity 1,125. All sold out. *Golden Wedding* 25; *Stuart Robson* 25.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Adams, manager): *The Pay Train* Oct. 25. The realistic effects were cleverly produced, and the piece was appreciated by a small audience. *The Land of the Midnight Sun* 25 was presented to audiences whose appreciation exceeded its numerical dimensions 25. *Rosedale* was presented by the Boston Grand Opera House stock to the capacity. *TUCKER'S*.—PALM THEATRE (J. M. Tucker, manager): The pretty parlor theatre on Bridge Street was opened 25; crowded house. The bill presented this week is wholly vaudeville.

WALLACE.—ACADEMY OF MUSIC (William J. Wiley, manager): *St. U. T. C.* Oct. 25; fair business. The Miller Brothers' co. 25, presented *The Golden Wedding* to pleased audiences of fair size. *Edna Adair's Dancing and George Fortescue's* 25; *large audience* 25. *Big Bill* 25; *Peter Jackson's* 25. *T. W. Keene* 25; *Boston Grand Opera* 25; *soaked house* 25. *James* 25; *Uncle Tom's Cabin* Oct. 25; *good business*. *Wiley* 25; *soaked house* 25; inviting the children of the city to see *Uncle Tom's Cabin*. *William J. J. Tobin*, master of the day, vaudeville, will go with the *Glory Boys* for two weeks to take the place of their master, who is ill.

WALLACE.—ACADEMY OF MUSIC (William J. Wiley, manager): *James O'Neill* in *Monte Cristo* Oct. 25; *fair business*. Co. excellent. *Land of the Midnight Sun* 25; *light house*; *pleased audience*. *Whitney Opera* 25; in *The Pay Train*. *Minstrels* 25; *big house*—in spite of the heavy rain. *Edna Adair's* opened for a week to a big house. *The Golden Wedding* 25; *World Against War* 25.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*; *soaked house* 25. *Uncle Tom's Cabin* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. E. Lehman, manager): *The Diamond Doctor* Oct. 25, *closed*. *Uncle Tom's Cabin* Oct. 25; *closed*. *Minstrels* Oct. 25; *soaked house*; *soaked house* 25; *medium-sized house*.

WALLACE.—THEATRE (J. W. Riley, manager): *The Golden Wedding* to excellent business Oct. 25; *Antony the Trumper* 25; *The World Against War* 25.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* opened for a week to a big house. *The Golden Wedding* 25; *World Against War* 25.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in the Moon* 25; *very poor audience*. *Wise Men of the World* 25; *soaked house*. *Edna Adair's* 25; *soaked house*.

WALLACE.—OPERA HOUSE (W. W. Cross, manager): *Uncle Tom's Cabin* Oct. 25; *fair house*. *Woman in*

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1870.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$20; Half-page, \$50; One page, \$100.
Professional cards, \$1 per line for three months.
Two-line ("display") professional cards, \$20 per three months.
For six months: \$40 for one year.
Manager's Directory cards, \$1 per line for three months.
Reading notices (marked "R") 25 cents per line.
Charges for inserting portraits furnished on application.
Each page closes at noon on Saturday. Changes in standing advertisements must be made Saturday morning.
The Mirror's office is open and receives advertisements every Monday until 9 P.M.

SUBSCRIPTION.

One year, \$2; six months, \$1; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Elysée and at Bouillon 16, 17, Avenue de l'Opéra. Advertisements and subscriptions are sent to the Paris office of The Mirror, 43 Rue de Bonne. The Trade supplied by all News Companies.
Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter.

NEW YORK, - - NOVEMBER 11, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS

AMERICAN—The PRODIGAL DAUGHTER, 8 P.M.
BEPPO—DELMONICO'S, 8 P.M.
BROADWAY—SHAW, 8 P.M.
DALEY'S—A Poor RELATION, 8 P.M.
DRAFFER—The COUSIN'S WIFE, 8:30 P.M.
FOURTEENTH—The CRACKER, 8 P.M.
GRAND OPERA HOUSE—THE STRUGGLE OF LIFE, 8 P.M.
HARRISBURG—The WOOLLEN STOCKING, 8:30 P.M.
H. E. JACKOTT—The BET LADY, 8 P.M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 8 P.M.
MUNSTER AND STAHL'S—VARIETY AND COMEDY, 8 P.M.
NEWTON'S—The HAND OF FARN, 8:30 P.M.
SEBLO'S—GLAS, 8:30 P.M.
STEWART'S—THE IRISH, 8 P.M.
STANDARD—CHARLES & ANNE, 8:30 P.M.
STAR—The VAN WINKLE, 8:30 P.M.
THEATRE FRANCAIS—VARIETY, 8 P.M.
BROOKLYN.
ANTHONY—The WHISKY HALL, 8 P.M.
COLUMBIA—The GIRL I LEFT BEHIND ME, 8 P.M.
ESTATE—AUNT FOOL, 8:30 P.M.
GRAND OPERA HOUSE—The COURTESY CHORUS, 8 P.M.
NEW YORK—SILENTESSES SALVAGE, 8 P.M.

MR. DALY'S programme in London has been changed so frequently as to suggest an unintentional competition with some of the so-called "new" publications of that metropolis.

THE return of LOUISA, who is now disturbing a part of the British politics and a detachment of the British army, suggest that his place is the dime museum, or in the animated afterpiece sees make-up.

FOR a woman who never reads what the newspapers have to say about her, Mrs. KENNEDY is quite a categorical respondent to the newspapers; and where, by the way, is that prominence in the partnership that she quite recently gave to Mr. KENNEDY?

SOMEBODY has remarked that English actors who make great hits in New York are astonished—and presumably pleased—at the cordiality with which they are received here off the stage as well as on. Which explains in a measure why so many of them, despite enthusiastic reminiscences of home, remain in this country.

THE piano playing of Mr. NG PA-MAU in this city last week is said to have delighted Mr. NG PA-MAU almost as greatly as it did his large and appreciative audience. On one occasion Mr. NG PA-MAU glibly expressed his individual pleasure over his own brilliant work. And when it is added that he is a good judge as well as an accomplished exponent, nothing in the way of apology is necessary.

A PRACTICAL joker alarmed the chorus girls in The Algerian last week by notifying them that a city physician would call at rehearsal and vaccinate them in a body. The frightened flutter with which this announcement was received by the young women was no more amusing than would have been the sober professional repartee with which the city physician would have undertaken the task had he been assigned to it.

A DRAMATIC PARADOX.

A PROFESSIONAL correspondent writes to The Mirror in protest against the publication of the secrets of the stage. He does not like to have the penetralia of the theatre disclosed to those who are permitted behind the scenes, and who so frequently tell in the newspapers how a thunderstorm is made, how a stage conflagration is managed without danger, and how the ship goes down in the play without drowning anybody.

It is objected that the profession should not explain how these things are done. It is said that the banker does not tell how he made his last thousand, that the physician does not reveal the ingredients of his curatives, and that if the magician were to explain how his tricks were performed nobody would care to see them again.

But all this, so far as it relates to the theatre, is error. It does not matter how often the *modus operandi* of the stage is disclosed. Given a new play of interest with the old effects of the thunder-storm, the conflagration, or the sinking ship, and the public enjoys it just the same. We are not sure but that many persons better enjoy stage effects when they know just how the effects are produced.

A mechanic with his hammer at work, an artisan cutting the ornaments upon stone, a painter of signs all draw a crowd when their work is performed so that the passer-by may see it. Those who stop to look at these craftsmen have seen others upon the same kinds of work time and again, yet the old adage is ever new. And it is so with the theatre.

CO-OPERATION.

THE work of the Professional Woman's League is notable for no one thing more than for its admirable practicality. A mid-day luncheon, the latest of its efforts to relieve women of the profession at a time when the opportunity to get refreshment is much more heartily appreciated than theoretical feasts on any subject would be, appeals to common sense as do its dressmaking and its classes in various arts. "You see," says one of the officers of the League, "with five cents a man can manage to get a free lunch, but with women it is different." And so the League sets about to furnish a fair meal to those of the profession and of its sons who wish to pay a nominal price of ten cents. And this is not "charity" in the abused sense of that term, but commendable co-operation.

ACCORDING to one paper, the Prince of Wales not only visited Daly's London Theatre during the presentation of The Fortunes, but added to the dignity of his presence by complimenting Mr. DALY on the stage settings. Was the Prince in a position to compliment Mr. DALY on the box-office figures?

THE Free Theatre for Benevolent Ladies has been founded in Vienna. It is to be a dramatic institution that will give scope to the histrionic ambitions of women engaged in philanthropic works, and it is intended to devote its profits to human purposes. But no man is to be permitted to take part in the plays produced, and no court of arbitration has been established in connection with the new institution to settle disputes as to precedence in the selection of parts. Hence misgivings.

THEATRE FUN.

SHARON—I'm a lookin' for a situation.
MAGGIE—Wot's your business? Play-writing?
JESSIE—Naw! I'm a stage-carpenter.
MAGGIE—Same thing. I'll put you to work on our new melodrama.

HIGH SO?

Skirt-dancing I soon will stop, said she (This rich young broker I'll seek). There's always room at the top, said she. As she kicked up over her head.

You're over your head, so drop, said he. (To marry me you're no show). There's always room at the top, said he. But it's down in the bald-headed row.

He's on his uppers," observed Wirtz at the variety show when the acrobat walked across the stage on his hands.—*Philadelphia Record*.

A DRAMATIC NOTE.

A successful play—Calling a man who holds two pots when you have three of a kind.—*New York Herald*.

The serpentine dance is really very old." "Why, I thought it was the most modern of all." "No, indeed; it was originated when Eve waited out of the garden of Eden."—*Judge*.

PERSONAL.



MEREDITH.—The above piquante portrait is that of Adele Meredith, of Charles Townsend's company, as Katy in Captain Racket. Miss Meredith is petite and pretty. Moreover, she is a sweet singer, graceful dancer, and a bright, winsome actress.

DALVI.—Carlotta Dalvi, who was compelled by illness to leave the Dr. Bill company, has recovered, but will not act any more this season.

DAUVRAY.—Helen Danvray is an extremely busy woman these days. In addition to her important and long part in The Prodigal Daughter, she is writing several syndicate articles.

CHEATHAM.—Kitty Cheatham seems to have made a capital success as Jane. Her tour in the play of that name has been extended to Dec. 20.

SHANNON.—Effie Shannon, of the Lyceum stock company, is to join the Coghill company at Pittsburg on Monday.

LEAVITT.—M. B. Leavitt was in New York last week attending to his multifarious theatrical interests.

THOMAS.—Augustus Thomas has returned from Washington, D. C., and has gone to New Rochelle—the resting workshop of dramatists—to write his play for Charles Frohman.

DREW.—John Drew will begin a Boston engagement next month. During it he will appear in a new play. He will then go to Chicago and to New York.

PEPER.—Teddy Peiper has been engaged by Lillian Russell as her personal representative.

WILSON.—James Wilson made his first appearance under Charles Frohman's management as John Kirkland in The Younger Son. Mr. Frohman has re-engaged Mr. Wilson to be leading man for one of his companies.

MACKAY.—F. F. Mackay, actor and elocution teacher, is convalescing from an operation performed two weeks ago upon his head.

WILDE.—The latest report is that Oscar Wilde will not come here next month to see his play, A Woman of No Importance, acted at the Fifth Avenue Theatre.

BOOTH.—Of Sydney Booth's performance of Horatio in support of E. S. Willard's Hamlet, the Boston *Times* says: "It is more than excellent," and the Boston *Journal* says: "Mr. Booth has gained in repose and power since his earlier appearances in this city."

DICKSON.—Charles Dickson intends to produce a new comedy each season. He has received the first act of one for use next year, from its author, May H. Ward. It is entitled A Jolly Good Fellow.

LINDLEY.—John J. Lindley is doing good press work in advance of The Voodoo. Mr. Lindley writes: The Miss—*s* that he has had a hard time trying to explain to people what a voodoo is.

SULLIVAN.—John T. Sullivan, manager of the Coghill company, is in town.

WEBB.—Her many professional friends will be glad to learn that Mrs. Harriet Webb, formerly a well-known elocutionist and now the proprietor of the Webb ticket agency, has been exonerated completely from the charges brought against her some time ago by the New York Central Railroad. No one that knows Mrs. Webb ever supposed that the charges in question were well founded, and her vindication was expected as a matter of course.

THALIA.—Mrs. Frank Tannish has been coaching a young woman who has taken the stage name of Mlle. Thalia, and who has been praised highly at Fort Wayne, Ind., for her personation of *Perdita*.

LETTERS TO THE EDITOR.

AN ERROR CORRECTED.

NEW YORK, Nov. 1, 1893.

To the Editor of the Dramatic Mirror:
Sir:—In the current issue of THE MIRROR you take the *Clipper* to task for stating that Annie Ware, recently engaged for the Mr. Potter of Texas company, graduated from the Lawrence School of Acting. You also state that Miss Ware has been engaged for the company and is an old professional. Now, for one in its existence THE MIRROR is strong.

Miss Annie Ware is a native of Memphis, Tenn., and graduated from my school in September of this year. She was engaged by Manager Phelps through me, and made her first appearance on any stage, outside of the school, at Newark, N. J., on Oct. 10. The lady THE MIRROR has reference to is Miss Annie B. Ware, an actress of experience and ability.

Trusting you will make this explanation just to my school, I am sincerely yours,

EDWARD GORDON LAWRENCE,

Director Lawrence School of Acting.

MISS ROBIN'S LATE MANAGER.

NEW YORK, Nov. 2, 1893.

To the Editor of the Dramatic Mirror:
Sir:—Several stories have gone the rounds that the Katherine Kober company had been closed by Allan J. Samson on account of bad business. I should deem it a great favor if you would state through your valuable paper a few of the real facts of the case.

The prime cause of the closing was entirely due to the incompetency of Mr. Samson, my late manager, and the disappearance of his brother with the receipts.

To begin, he (Mr. Samson) started out with little or no money, although he stated he had plenty and could stand against any loss should there be any. He had no agent ahead, and the printing was simply shipped C. O. D. for local managers to take out, and in hardly any town was the printing up more than a day before the company arrived.

Instead of his having money to do business with he opened in Albany, owing for C. O. D., and money loaned, \$50. He also gave Proctor and Turner a cheque for \$10 for money borrowed to get the company out of Brooklyn; the cheque was protested and sent to the Albany Theatre to be collected.

We played to excellent business there on two days' billing, and our share (or rather what remained of it) was paid to Mr. Samson's brother, the treasurer, who left after the performance Saturday night, leaving all hotel and local bills unpaid. It was then, of course, necessary to close the company.

C. H. Smith, of the Albany Theatre, who had previously played me in A Heretic in Rags, advanced me money to pay all bills in Albany and of the company to their homes; but for this we should have been stranded by Mr. Samson.

I feel the above due to my friends, the public and all with whom Mr. Samson has dealings now and in the future.

My reputation for earnest and honest work and ability to please and draw audiences under favorable circumstances, all will admit who know of my years of stage life. I am dear to, faithfully yours,

KATHERINE KOBER.

ALFRED AVRES CRITICISES.

To the Editor of the Dramatic Mirror:
Sir:—Your correspondent, Charles Leonard Fletcher, talks about the *graduating* of amateurs by the so-called dramatic schools. There can be no *graduating* done by a school that has no charter.

Mr. Fletcher's letter is a queer sort of letter to come from a man that is the head, the front, the beginning and the end—the whole faculty, in short, of an institution that promises to do for young people what the Paris Conservatoire does for young people.

How, I should like to know, would Mr. Fletcher prove "by actual figures" that Mrs. Bernard is not aware of a fact?

Amateurs, Mr. Fletcher should know, are not found in regular dramatic companies. Mr. Fletcher, it would seem, does not know what the meaning of the word *amateur* is.

There is one fact that could not be "proved with figures," if it needed proof, which it does not, because it is known to everybody, with certain unpublicized exceptions, and that fact is the fact that the majority of our so-called dramatic schools produce merely mushroom executives—things that are of little use to themselves and of less use to managers.

And how could a school produce anything but executives that is run, not kept, by one whose history is this, which is the history, briefly told, of Charles Leonard Fletcher?

Advances in Brooklyn, some twenty-six years ago, grossed to numberless in a New England village, whence having learned to write shorthand and to run a typewriter, he goes to Boston, where for a time he serves as reporter, the while finding amusement in amateur theatricals. Next, we find him running a dramatic school, "graduating" *Hamlets*, *Macbeths*, *Othellos*, *Julias*, *Boltonas*. In a year or so he出来 Boston, comes to New York and sets to "graduating" *Hamlets* here. All goes well for a time, but by and by all goes ill, when he leaves "the road," but after two weeks he well he resigns, and again occupies himself with "graduating amateurs," as he calls the doing of his.

Strangle the knaves and the fools in this world and how many of us would there be left?

ALFRED AVRES.

A LONDON AGENT PROTESTS.

London, Oct. 24, 1893.

To the Editor of the Dramatic Mirror:
Sir:—I regularly read with interest your admirable conducted paper, always finding profit in its perusal, and it is because I find it so invariably accurate and well informed that I venture my protest against the misleading statement made by Mr. Wm. Smith, which appears in your issue of Oct. 12, under the heading of "The Actor."

I have the misfortune to be one of the middlemen or agents referred to by Mr. Smith. I do not, however, if only in justice to your readers, think that necessarily his misleading statement should be accepted as gospel and go entirely uncorrected. I am not a prominent agent, however, and as such, perhaps, have no right to take up the cudgels for Mr. Smith, or agents, who are perfectly well able to take care of themselves. I will not either enter into the question as to whether, if the agent were abolished, the artist would reap the advantage of compensation saved. My opinion, however, is that if Mr. Smith had anything to do with the manipulation of affairs, that whoever got the benefit it would not be the artist.

The agent exists in response to a demand, the demand as is usual having created the supply, but let that question pass also.

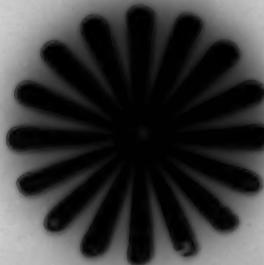
I will tell Mr. Smith's *long fides*—by the transparent inaccuracy of one of his own statements. He cites the case of Miss Marrett Vernon as receiving \$200 a week in New York, when in London she only receives \$75, but (assuming for the sake of argument the sum is accurately stated) he does not mention that artists of her standard appear upon an average in four variety theatres nightly, singing probably one song at each, and that the weekly salary he mentions is what she receives from each theatre.

NOTICE.

Managers of FIRST-CLASS Theatres are invited to offer open time for
MR. CYRIL NORMAN'S Production of Miron Leffingwell's
Romantic Drama (NOW EN ROUTE) entitled

BLUE GRASS

A ROMANCE
OF
HOME LIFE IN
KENTUCKY.



NEW SPECIAL SCENERY.
ELABORATE EFFECTS. A COMPETENT CAST.

ADDRESS FOR
TIME AND TERMS
BRANCH O'BRIEN, Mgr.,

American Theatrical Exchange, 1180 Broadway, New York.

OBITUARY.

Alexander Fisher, one of the oldest actors on the American stage, died last Thursday at the Home for Incurables, in Penthams, aged seventy years, of paralysis. He had resided with his son, Charles E. Fisher, at 235 East Twenty-sixth Street, up to Sept. 27 last, when he was taken to the Home. The deceased was born in Philadelphia on Nov. 15, 1823, began his professional career at the Arch Street Theatre in 1844, and for twenty-five years was a member of the various stock companies of that city. He then went to Cleveland, where he remained three seasons. He was afterward in the In the Ranks company, and supported Sol Smith, Russell and Denman Thompson. His last appearance was made last April with the Theatre of Arts and Letters. He played in Squirrel Inn at Palmer's Theatre. The Actors' Order of Friendship was incorporated by Mr. Fisher, Joseph Jefferson, John A. Ellis, J. B. Roberts, and Ben B. Rogers in Philadelphia in 1840, and the deceased was the fifth oldest member of that organization. For thirty years he was secretary of the Philadelphia Lodge. He was buried on Sunday with the rites of that order, from the rooms of the Edwin Forrest Lodge, at 16 West Twenty-seventh Street. The deceased had compiled a list of the deaths in the theatrical profession, and it was his wish that his own death should close this book. He leaves two sons, Charles and Samuel Fisher, both actors, and one daughter, Albertine Fisher. Three grandchildren, Violet, Alice and Bessie Fisher, daughters of Charles, are on the stage.

Frederick A. Lovecraft, who had long been associated with Theodore Moss at the Star Theatre and in other enterprises, and who was business manager of Palmer's Theatre, committed suicide in his apartments at 45 West Thirtieth street, on October 26, by taking poison. He also fired two shots at his head, one making a slight wound on the right side and the other glancing to the wall. The deceased had been in bad health for several months, and for four weeks had been unable to attend to business. In addition to his theatrical connections, he was assistant treasurer of the Coney Island Jockey club and clerk of the course, and was interested in several commercial affairs. Some of the latter had not prospered, and the deceased had worried over them until his mind became unbalanced. His friends were about to remove him to some retreat or persuade him to take an ocean trip when he killed himself. Although he had lost considerable money, the deceased was in easy circumstances. He was born in Rochester forty-two years ago. Twenty years ago he came to New York and was an attendant for a jewelry firm for a short time. He was afterward employed at the Academy of Music, and about fifteen years ago met Theodore Moss, who gave him a place in Wallack's old theatre. The deceased had his life insured for \$10,000. The remains were taken to Rochester, where his

mother and sister reside. The deceased was a widower, his wife, from whom he had separated, having died seven years ago in Paris.

The Marquis Mario Bragalli, a well-known decorative and scenic artist, died at the Hotel Riccadonna in this city on Tuesday, Oct. 24, aged eighty-seven. The deceased was born in Milan, Italy, in 1806, and having established a name in Rome and London came to this country in 1832. The National Theatre, Richmond Hill Theatre, and later the Eagle Theatre on upper Broadway in this city were designed by him, as was also the Stewart building on lower Broadway, and he designed and superintended the construction of the palace of the late Emperor of Brazil, at Rio Janeiro. In Spain he built the Theatre Royal, Madrid, and the Barcelona Theatre. Going to London, he invented the "Royal Marionettes," and designed several noble edifices. Returning to this country he decorated the mansion of the late A. T. Stewart, on Fifth Avenue. He also did much work as a scenic artist.

Arthur Cook, a well-known minstrel and singer, died from a complication of diseases at his home in Brooklyn on Nov. 1 aged fifty years. He was born in London, Eng., and came to this country at an early age. He was a member of Dan Bryant's and Hooley's minstrel companies, and was long famous as a singer. The deceased joined the San Francisco Minstrels in this city after the removal of Mr. Hooley to Chicago, and later he appeared with the Carrcross company and with the Thatcher, Primrose and West troupe. He also appeared as an actor in The County Fair, The Man from Boston and One of the Old Stock. He was a member of the Brooklyn Lodge of Elks.

Eleanor Markillie, wife of John Slocum, manager for Richard Mansfield, died of scarlet fever at her mother's home, No. 258 West Forty-third Street, New York, on Sunday, Oct. 22. The funeral was privately held on Monday, owing to the contagious nature of the disease. The remains were interred in Woodlawn. Mrs. Slocum was known to the stage by her maiden name. She was formerly in Mr. Mansfield's company, and was a talented actress. She was married to Mr. Slocum in this city on July 20 last.

Esther, the little daughter of Mr. and Mrs. Fred. Berger, died on Monday of last week at Washington, D. C. She had been recovering from a severe attack of typhoid fever and was considered out of danger when she had a sudden and fatal attack of heart failure. The child was a great favorite. The funeral took place on Tuesday from the family residence, and the remains were deposited temporarily in the vault of the late General Logan. The members of the company of Sol Smith Russell sent a handsome floral piece. Mrs. Sol Smith Russell attended the funeral.

Edward Francis Matland McQuhae, better known to the profession and the public as Frank Edwards, died at his residence in

Rochester, N. Y., on Oct. 30, aged fifty-eight years. The deceased had for several years represented the local interests of Manager H. R. Jacobs, and his courtesy and urbanity had gained for him a host of friends. The funeral services, which were very impressive, were in the hands of the Rochester Lodge of Elks.

David Williams, father of musical director Jesse Williams, died on Oct. 30 at 1558 Broadway, aged eighty-three years. He was a mechanical engineer.

IN THE WINE.

A few weeks ago "The Usher" quoted Newton Smith, the head of the syndicate controlling the Oxford, Pavilion and other London music halls, to the effect that Mr. Smith considers it most absurd that a song-and-dance artist like Harriett Vernon, who receives \$75 a week in England, should be paid by Koster and Bial \$600 a week.

The point that Newton Smith overlooks is that at home Miss Vernon does a nightly "turn" at four or five music halls, and that the \$75 she receives from each aggregates almost as much as the salary paid to her by Koster and Bial.

It is rather expensive for the enterprising New York managers, but until the custom is established here for vaudeville performers to make the rounds, they will have to put their hands very deep in their pockets for American money for English talent.

Why, by the way, should not some of the more popular and energetic variety performers start in to appear on nights at more than one place. Starting, say, at Miner's Bowery Concert Hall, they could then go to Tony Pastor's, the Imperial, Koster and Bial's, and end at the Vaudeville Club, incidentally appearing in \$100.

Down town the other day I ran across A. C. Wheeler, "Nym Crinkle." "I am a farmer now," said he. "I have a place in Rockland county where I spend most of my time and money. I do not go to the theatre more than once a year. I have had more than twenty years of it. That's quite enough. I am writing a novel and putting up fences. Between churning and milking hours, I write views and reviews for the *World*."

Katherine Grey (Mrs. Paul Arthur), who plays the role of the heroine in *Stone Acres*, fared well on Monday night. A floral stand, made up of four hundred jacquemont roses and other flowers, was passed over the footlights to her. After the performance she tried to pack the flowers into a cab, and failed. Then she hired a boy to hang on to them from the driver's seat.

A few nights before at the Broadway Lulu Glaser, the pretty and nimble Javotte of *Edmunt*, received a floral umbrella that

times the size of the ordinary article. It literally blocked the stage.

What an awful shudder ran through us all when we heard that an attempt was made on Thursday night to poison Marie Tempest by sending a strichnine-coated bunch of roses to her upon the stage. The story, of course, is almost authentic, for have we not the strichnine, the flowers and Miss Tempest in evidence.

The thought forces itself upon us that the poisoned bouquet may have been intended for Julius Steger. Mr. Steger must know that the lives of all great men are liable to be cut short at any moment.

Some years ago in this same city a beautiful basket of poisoned grapes was presented to Agnes Herndon while she was acting. She had a terrible time, but the doctors saved her.

The fortunate part of the Tempest and the Herndon poisoned-bouquet episodes is that in each case there was good press work.

C. B. Jefferson tells me that he thinks, now that the silver question is settled, the country will gradually recover itself. He believes theatrical matters will improve somewhat right away. But a decided change for the better—not until next Fall.

The condition of Joseph Jefferson, according to his son, is now remarkably good.

PAUL.

ON TO RICHMOND.

Manager Thomas G. Leath, of the Mozart Academy of Music, Richmond, Va., in a card in the *Advertiser* of Sunday last, promptly contradicts the statement in an alarming article about the theatrical business of the season, that "In Richmond the business was so bad that traveling companies are cancelling their time right and left." Manager Leath states that his business in Richmond has been as good this season as in other years, while in Norfolk, where he is interested in another theatre, the season is better than usual. By reference to our out-of-town department, it will be seen that Manager Leath, by arrangement with Colonel John Murphy, the owner of the New Richmond Theatre, will control that house for the next four years.

BIGGEST BENTED AND BENDICED.

The following telegrams have been received by W. A. McConnell, and the *Advertiser* prints them with pleasure.

To W. A. McConnell, *American Theatrical Exchange*.

Your letters received. Rumors of James T. Powers closing cowardly, slanderous, base-mating from low-lived scoundrels, incapable of making an honest living, and devoting their diseased capabilities to a contemptible effort to reduce decent people to their own despicable and failure-mired level.

JOHN F. HANLEY.

Rumors of James T. Powers closing absolutely, unqualifiedly false. It is a crying shame such scandalous lies should obtain credence. With other attractions booked were an unusually good and successful *Edmunt*.

TELEGRAPHIC NEWS

CHICAGO.

After the Fair, Matters quiet down—What Shall Be to Day of Amusements.

[Special to The Mirror.]

Chicago, Nov. 6.

We are experiencing the calm after the storm, theatrically speaking. The inevitable drop in business has followed the closing of the World's fair, but it will not take long for the Chicago playgoers to get their second wind. It never does. We have plenty of money, left here by the residents of New York city and other towns, and we will spend it first on good shows. I am a firm believer in this city as a "show town," for I have studied it in that regard for some twenty years. Thirty-five years ago next Thursday, Nov. 9, I first witnessed the light of day within a block of the desk at which I am now sitting, and the lady who honors me by bearing my name took chances on my supporting her just ten years ago last week. She, too, was born in Chicago, and there is a very young "Bill" and his elder sister. It is a Chicago "family," and we have attended the theatres here for many years, so we believe in them thoroughly. That is why we think Chicago is all right as a "show town."

To-night we have enjoyed four notable openings. At McVicker's, where "Senator" Crane has been filling his coffers with World's Fair gold, Tom Keene was welcomed by a good-sized audience in beginning his season of tragedy, and at the Grand Opera House Richard Mansfield made a hit in *The Merchant of Venice*. He will be seen in his repertory during the week.

The Bostonians, always favorites here, had a great big audience at the Columbia to welcome them in *Robin Hood*. The Ogalalas will be heard next week, also the new opera, *The Maid of Plymouth*. At Hooley's to-night A. M. Palmer's company produced a new play, *The Price of Silence*, in which E. J. Hinckley made a hit in the role of the blacksmith, played in the German version by Herr Mitterweger. And at the Schiller, *The Other Man*, presented by Charles Frohman's Comedians, who have just left our shores, was applauded by a large audience.

Keene will continue at McVicker's in tragedy for some time. The Bostonians are to be at the Coliseum for a few weeks, until Pete Bailey brings in *The Country Sport*; and *The Other Man* will be followed at the Schiller in two weeks by Mrs. John Drew and her company in *The Road to Rain* and *The Devils*. This is the last week of the Palmer company at Hooley's, and the underlined attraction is Rosina Vokes, whose advent is being heralded by the small agent, Clarence Flaming.

This is the final week of David Henderson's Summer extravaganza season at the Chicago Opera House, and for many months he has had the satisfaction of seeing his theatre packed to the doors at every performance, while hands have been turned away. His business has been phenomenal and only limited by the size of his house. Ali Baba was taken off when it was filling the house, only because it was necessary to get finished ready to fill the real engagements of the company. Manager Henderson deserves all the plaudits he has had, for he is indefatigable in his efforts to please the public, and he is the king of extravagance in this section.

One George Berlin, who is fated to tell people in advance of the wonders of the Henderson show, has already departed on his vacation, and he will be partially replaced by John F. Harvey, representing James T. Foy, in *Walter, London*, who comes to the Chicago Opera House next Sunday night. Mr. Hinckley is well known here as a very finished agent who always has a standing-room sign in his comedy.

Aurora has dropped daily matinees at the Auditorium and will be seen only on Wednesday and Saturday afternoons. Of course, the business has dropped off somewhat. The engagement closes next Saturday night. It has been wonderful in point of receipts.

Last Monday evening the Trocadero began its permanent career as an amusement place here, and the trial seems to have proven successful. To-night Sousa's Band began an engagement there.

Eugene Sandow, by the way, left us last week, and was presented by Manager Ziegfeld, of the Trocadero, with a five-gold-medal bearing an inscription testifying to his record-breaking engagement here. He goes to Europe, having broken his engagement with Albee, and when he returns he will be under Mr. Ziegfeld's management.

Our friends Salsbury, Cody, Burke, and the others wound up their prosperous Wild West season last Tuesday with an informal "sing" and left town with a barrel of money and a host of good wishes.

Robert Mantel enjoyed a good run at the Haymarket, where *Star*? Drawing began an engagement in tragic repertory last night. Nellie McMillen, the jolly one, will follow.

At the Winter Haven Haythen, in *Hold in Slavery*, opened last night, and Charles Gardner, the German dialect comedian, will be seen there next week in his new play, *The Price Winner*, which replaces *Master and Man*.

Howlin's had Lincoln J. Carter's successful play, *The Tornado*, last night, and *The Crazy Patch* follows.

Attractions at the other houses yesterday were The District Fair at the Alhambra, *My Jack* at the Academy of Music, *The Police Patrol* at the Clark Street Theatre, Clara Morris at the Empire, the Trans-Atlantic, with Johnny Van Fleet and Sally Smith, at the Peoples, Howdy's Minstrels at the Casino-Eden Music, the Rents-Gantley Burlesque company at Sam T. Jack's Opera House, Duncan Clark's Female Minstrels at the new Tivoli, and vaudeville at the Lyceum, Olympic and Park.

The Grotto continues to do well with its big vaudeville show, and Manager John W. Morrissey takes a big benefit next Saturday evening.

Speaking of benefits reminds me of the corker that "Massey" Godenrath, assistant manager of the Schiller, had last Monday night. He felt certain that no passes would be in the ticket-box, and when he started to count up he was more than surprised to see three envelopes in the pass compartment. And he was pretty mad until he took them out and found that they contained testimonials of regard from George Irish, Ira La Motts and Tom O'Brien, of the theatre staff. Then "Massey" purchased.

I had the pleasure the other day of meeting H. Grattan Donnelly for the first time. He has been here seeing the Fair. I expected to see a man with a Rip Van Winkle beard, and he said he pictured me with a Joe Howard goatee, so it was horse and horse.

Gerald Griffin has gone to join the angels—in the St. Paul stock company. And D. L. Moody opened a two-weeks' engagement here yesterday. And there you are.

I am in receipt of a splendidly bound and illustrated copy of Clyde Fitch's pretty comedy, *Panama's Protege*, for which I am greatly indebted to the distinguished young author.

Mr. Irving and Miss Terry send regards. Steele Mackaye will write. Regards to Ted Marks.

—Buy Hall.

PHILADELPHIA.

Several Promising Attractions in the Coming Week—A Review of the Week—Current Offerings.

[Special to The Mirror.]

Philadelphia, Nov. 6.

The management of the Grand Opera House did not improve their sales by the engagement of Minnie Hawk and Leo Puente. The former's reception was chilly; the latter met with an ovation, but when Madame Louise Natali came on in the part of Michaela (*Carmen*) the audience gave the American prima donna an immense greeting. It was a gala night for Natali. To-night the Imperial Austrian Infantry Band opened for the week to a good house.

The White Squander filled in a good week, at the People's Theatre, the large stage of which gave ample opportunity for the display of the scenery. *Vestments* opened to a big audience to-night.

Charles Clarke's engagement at the Grand Avenue Theatre commenced in fine style with *Haslet*. The audience was very satisfactory the entire week, and the reception given the handsome young actor must have filled him with considerable pride. The second week commenced to-night, the bill being David Garrick, preceded by a curtain-raiser, *The Loss of a Lover*. House very large.

The Empire, with *The Power of Gold*, a play of more than usual merit, had a strong week financially. The scenery is quite perfect to the minutest detail. To-night *The Ensign* has a large and delighted audience.

A Trip to Chinatown had a big week at the Park. To-night Julia Marlowe has a heavy attraction to greet her first appearance this season. The bill is *The Love Chase*, and will continue for the week, with one matinee, Saturday. The engagement is for three weeks. A feature will be the providing of specially printed programmes, containing the individual names of theatre parties.

Kat C. Goodwin had a grand week at the Broad with *In Silence*, which he will continue the present week, the house to-night being crowded.

Joseph Jefferson played to nearly twelve thousand dollars the first, and to over twelve thousand dollars last week. The Walnut has been a veritable house. I saw the box-shots of last Saturday's matinee. The receipts were \$2,100. To-night Henry E. Dixey in *Atoms*. The audience is large and will doubtless continue for the week.

Gimbel's Auditorium had a fair entertainment last week. Attendance, with but one exception, to the capacity. Lydia Weissman-Titus was a feature, and a good one. This week the American and European Metropolitans an engagement opening with a packed house.

E. S. Willard concludes his engagement this week at the Chestnut Street Theatre. The bill to-night is *The Middleman*, and the theatre has fair attendance. For the first time in this city, John Neillan's Double will be put on Friday night.

Chestnut Street Opera House still presents Daniel Friedman's Lyceum Theatre company. This is the final week. To-night the attraction is *The Charity Bell*. *American Alice* and *The Wife* will be given during the week.

Business is lively and satisfactory at the Standard. Last week *The Five Patrol* proved a success. The *Feminist* will be the leader for the week, and the audience is top-heavy to-night.

Forbes's Theatre gave *The Boy Lad* last week, and it played to the capacity with the exception of one evening and two matinees. It was generously mounted, but the company was nothing more than ordinary. To-night *The Midnight Alarm* is playing in a packed house. The capable and efficient stock company of this theatre, headed by Fanny McIntyre and George Leacock, return to-night.

The Lyceum had a fair week with a light and airy burlesque company. The long burlesque was the feature. The May Russell Burlesque company has a good attendance this evening.

Across the Potomac is the bill at the National for the current week.

The Bijou is giving an excellent performance to crowded and delighted audiences. The theatre opened for the week at noon today with thirty-eight new faces. The business, if it were not the result of liberality and far-sighted management, might be called phenomenal.

The Star and Gaiety Theatre, under the

management of J. R. Hafner, is working its way back to success. At noon to-day the doors opened to a fine house with the drama, *The Race for Gold*. After this a vaudeville. The entertainment runs until 11 in the evening continuously.

Mlle. Rita Elandi has made a lasting impression in this city by her rendition of *Marguerite in Faust*, *Santuzza* in *Cavalleria Rusticana*, and *Nedda* in *Pagliacci*. All this capable artiste requires is a manager who understands his business as well as she does hers. She should have been starred here. Mlle. Elandi is an Ohio girl, born in Cleveland. She has studied nine years in Europe, and has just returned. She is a dramatic soprano of astonishing power, and possessor of reserve force which shows a method that will carry the timbre to an old age, strong and resonant. Then again she is a magnetic artiste, with a magnificent presence. If the people of Philadelphia had been aware of the appearance of Mlle. Elandi, through proper advertising, the Grand Opera House would not have contained the crowds.

EDWIN RUSKIN.

DETROIT.

The Stevens' *Swing*, *Swing*, *Swing*, and the *Swing*—A Review of the Week—Current Offerings.

[Special to The Mirror.]

Boston, Nov. 6.

There is no dearth of novelties of a cosmopolitan nature in Boston to-night, for we see French pantomimists, German dwarfs, English actors and a new American star.

The Museum attraction seemed to provoke the most interest, as Boston theatregoers were curious to see for themselves what had made so great a success abroad, and the French pantomimists in *L'Enfant Prodigue* were greeted by a large audience.

The audience was large, distinguished and enthusiastic, fully appreciative of the thoroughly artistic production. *L'Enfant Prodigue* proved a great success.

Mr. and Mrs. Kendall again return to the Hollis Street, and there was the place where society chose to go to-night. There had been an unusually large advance sale for *The Second Mrs. Tanqueray*.

The welcome was cordial, but it remains to be seen whether regular theatregoers will endorse the first-night verdict.

It was a different sort of a house that greeted the Lilliputians at the Tremont to-night from that which they had when they came here two seasons ago comparatively unknown.

A Trip to Mars is better liked than the last piece in which the Lilliputians played here. The ballets and illusions are fine.

Katherine Clemmons came to Boston to-night a stranger to local theatregoers. In spite of that fact there was a good audience at the Globe.

Miss Clemmons' acting was a surprise. The company is above the average, and the costumes and mountings are elaborate.

One of the best-liked pieces seen in Boston last year was *The New South*. So it was only natural that there should be a large audience at the popular Bostonian Square to-night at the opening of the engagement.

Belle Thorne retired from the cast to-night, and was succeeded by Fannie Johnson, who played Venus admirably.

The Dancer Signal is the play at the Grand Opera House.

The Black Crook continues its uninterrupted success at the Boston.

Pauline Hall's engagement at the Columbia is to be brought to a conclusion this week, and the *Honeymooners* will be taken on the New England circuit. The Girl I Left Behind Me opens a long run on Nov. 15.

Venus leaps on at the Park, where the business still continues to be of the best.

At the popular price houses the attractions are: Bijou, continuous variety; Grand Bijou, Edith Mai in *The World*; Howard Atheneum, burlesque and variety; Palace, Rogers Brothers' company; Lyceum, Fred Wohlmann's Specialty company.

John Stetson, of the Globe Theatre, has recovered from the effects of his recent accident and was able to be out last week.

Sydney Chidley, the scenic artist, whose work has attracted so much attention in this city during the past year, is to do the entire remodeling of the scenery of the Lynn Music Hall, which has been acquired by Manager Charles E. Cook to be run by a stock company.

The Tivoli Opera company had large audiences at the Globe last week, but the performances were unequal. *IPagliacci* was given three times, but the crudeness of orchestra and chorus made it impossible to judge what the work was like.

The Little Show Print is financially successful. Charles J. Lubin, the proprietor, has liabilities of \$4,000, while the assets are stated at \$40,000.

There will be a football game in this city to-morrow between the Boston Free Club and an eleven representing the Five A's.

A number of comedians playing in this city are to lend their efforts to make the Carnegie Hospital for a success this week.

Lucy Gourlay, late of Prince Edward, will probably go with Pauline Hall in *The Honey-Month*.

The Boston theatres which it was thought were doomed by the Rapid Transit Act will be safe for a time longer, as it is probable that the people of the city will vote overwhelmingly against the act to-morrow.

JAY B. BAXTER.

CLEVELAND.

The *Swing*, *Swing*, *Swing*, and *Swing*—A Review of the Week—Current Offerings.

[Special to The Mirror.]

Cleveland, Nov. 6.

The Euclid Avenue Opera House was filled to-night when the Coghlan company opened in *Diplomacy*. *Lady Barber* and *The Happy Pair* will also be played during the week. Frederic De Belleville takes the place of John T. Sullivan, who is in New York to attend to business relating to the production of *A Woman of No Importance*. Next week's attractions are *A Texas Steer* and *Lady Windermer's Fan*.

The Lyceum Theatre was well filled to-night at the opening by Donnelly and Gordan in *The Rainmakers*. They were well received. The Limited Mail next week.

Jacobs' Theatre had a large house to-night to see a good company present *The Still Alarm*, which will hold the boards for the entire week. John L. Sullivan next week in *The Man From Boston*.

At the Star Theatre this afternoon Rice and Barton's Comedians opened in *Razzle Dazzle* to a large audience. The Reeves and Palmer company next week.

The R. P. G. E. Lodge, No. 15, gave the first stag social of the season last Friday evening, in their elegant new quarters and entertained representatives from every theatrical company playing in the city. Notable among the guests were Frederick Ward and Louis James and Field and Hanson.

Manager Frank Drew, of the Star, has been seriously ill, but is now recovering.

Charles Stumm, of the May Russell show, has severed his connection with that organization, and will take the management of the Star during Mr. Drew's illness.

From Newfield, as manager, and Frank Sinclair as treasurer, are now installed at H. R. Jacobs' Theatre. When they severed their relations with the Alhambra Theatre, Chicago, last Saturday, Mr. Newfield received a beautiful gold watch and a purse of gold, and Mr. Sinclair an elegant K. of P. chapter, from their admirers.

WILLIAM CLARK.

The White Mountain and the Green and Blue, *Swing*, *Swing*, *Swing*—A Review of the Week—Current Offerings.

[Special to The Mirror.]

Providence, Nov. 6.

A good-sized audience witnessed the production of *The White Swallow* at the Bijou this evening. Under the City Lamp follows.

At the Grand Opera House *Vermont Jar* was opened in *Starlight* to a good attendance. Next week, Little Tycoon Opera company.

Beau and Hicy began their last engagement as partners before a full-sized house at the Bijou to-night, and were sumptuously received. A Trip to Chinatown next week.

PHILADELPHIA.

The White Mountain and the Green and Blue, *Swing</i*

A SOLID, UNMISTAKABLE HIT: A TRIUMPH WON SOLELY ON ITS MERITS:

HERBERT HILL WINSLOW'S
NEW
Melo-dramatic Comedy,

A CRACKER JACK

Produced August 26, 1893.

ED. STAVIS,
BRADY AND GASKIN,
Proprietors,
GEORGE H. NICOLAI,
Manager.

"In a word 'A Cracker Jack' is one of the assured successes of the year—a roaring hit and a work of unquestioned merit."—GEORGE P. GOODALE in *DETROIT FREE PRESS*.

"A success from the start."—DETROIT EVENING NEWS.

"Presented with a vim and zest that made the audience wild with excitement."—DETROIT JOURNAL.

"The 'standing room' sign has had to be posted at the recent performance of a 'Cracker Jack'."

GEORGE H. NICOLAI, Manager:

MY DEAR SIR.—It gives me great pleasure to state that **A CRACKER JACK** has played this week to the largest business of the season at the Lyceum Theatre. Play, Company and scenic effects gave complete satisfaction.

Academy of Music, Toronto, Nov. 6-11; Batavia, N. Y., 13; Auburn 14; Albany 15. THANKSGIVING OPEN.

BUFFALO, N. Y., Nov. 4, 1893.

which seems to have caught on in great shape."—*BUFFALO TIMES*.

"The play is full of life and motion, has a great quantity of fun in it as well as clever enthusiastic business—a startling lynching scene that sends a delicious shudder through the audience."—*GRAND REPUBLICAN DEMOCRAT*.

"A bright, snappy play, full of surprises and brimming with incident."—*DETROIT TRIBUNE*.

"There are quite a number of good things in the piece and no bad ones. It is not the best thing that

was ever offered in Toledo, but it's all right."—*TOLEDO BLADE*.

"Novel in its scene and some of its incidents. The hand-to-hand fight is good, so is the lynching scene and other features of this character make the play most interesting to Lyceum audiences whose applause last night was extremely vociferous."—*BUFFALO COMMERCIAL*.

"Packed house from top to bottom."—*CINCINNATI COMMERCIAL*.

"The piece is on new lines in many places and the startling lynching scene in the third act, and the sword combat in the second are realistic to an extreme degree."—*TOLEDO BLADE*.

"Every seat in the house was occupied and the play attracted the most eager attention until the curtain was rung down on the last act. In the last act a satire on the American stage was one of the funniest scenes ever enacted on this stage."—*BUFFALO COMMERCIAL*.

BUFFALO, N. Y., Nov. 4, 1893.

M. S. ROBINSON.

A TRIED AND STERLING SUCCESS:

SCOTT MARBLE'S LATEST AND GREATEST PLAY

THE DIAMOND KING

A DRAMA OF REALISM,

Replete with Stirring Incidents, Startling Sensational Effects, Powerful Dramatic Situations and Bright Comedy Scenes.

For Time and Temperature HARRY ST. ORMOND, 40 West 23rd Street, New York City.

The Alvin was given over to vaudeville and the irresistible Lottie Collins this evening. Attendance large. The Coglians follow.

The Vendetta was produced at Harris' to-night to good business. Next week. Midnight Alarm.

At the Academy of Music, Hyde's Comedians opened to the capacity of the house. Helene Mora made a hit. New York Vaudeville Stars next week.

Manager Hyde, of the Alvin, has been offered the management of Katherine Clemmons' tour by Colonel Cody, and in all probability will accept.

Helene Mora is having a new comedy written for her, and will not appear in the new version of *Comrades*.

Elie Shannon, of Frohman's Lyceum Theatre Stock company, will join Rose and Charles Coglian here next week, and will appear as Dora in *Diplomacy*.

Manager R. H. Guinn goes to New York the latter end of the week to attend the opening of the Bijou in Boston.

ETC. & J. DONNELLY.

ST. LOUIS.

Crane, The Black Crook, Archie Boyd, and Sam Morris—Deaths of Thomas Burke—Deaths.

(Special to *The Mirror*.)

ST. LOUIS, Nov. 6.

William H. Crane began an engagement at the Olympic last night in Brother John before a large audience.

At the Grand Opera House last night The Black Crook drew a crowd.

Archie Boyd, a St. Louisian, opened with his new play, The Country Squire, at the Hogan last night, supported by a good company, before a large audience.

Tom Yerom opened at Pope's yesterday with Gus Hege in the title role. Mr. Hege is assisted by an excellent company. The attendance was good.

The Ward Theatre of New York opened at the Standard Theatre to a good house.

The Soubrette opened at Havlin's yesterday to good business.

The Voodoo company rest here the first three days this week, opening at Champaign, Ill., on Nov. 10.

A telegram has just been received here from Cincinnati announcing the death of "Tom" Jones, a brother of Will Jones, the present manager of Havlin's Theatre, and a brother-in-law of John Harbin. Tom Jones was for some time manager of Harbin's, but had to give the management up on account of ill health. He has been very ill since last Spring in Cincinnati, and his death was not entirely unexpected.

Members of the Texas Steer company beat a printer in a saloon early yesterday morning and were arrested.

Will Carlin, who will leave for New York to go on the professional stage, will give a performance of Richard III. next Thursday night at the Germania Theatre. He will be supported by society amateurs. He has shown much dramatic ability.

Archie Boyd was called before the curtain three times last night, but would not make a speech. To-night he was presented with a silver service after the third act by his friends.

W. C. HOWLAND.

A BRIEF REVIEW.

(Special to *The Mirror*.)

Beebe, Nov. 4.—"Hands Across the Sea" played to the largest audience the past week over here at the Bowery Square Theatre, breaking all records. The standing room sign was displayed nightly at 7:30 o'clock.

CLARENCE J. ADAMS.

MEMPHIS A GOOD TOUR.

(Special to *The Mirror*.)

MEMPHIS, Tenn., Nov. 4.—The Thomas & Seabrook Comic Opera company in The Isle of Champagne closed an engagement of two nights and one matinee here to-day. The total receipts for the three performances were \$3,679.75. Who says Memphis is a poor show town? Bring on good, clean shows and our theatre patrons will support them literally. H. S. SCHLOSS.

PLAYING TO HIS ROPE.

(Special to *The Mirror*.)

NEW ORLEANS, Nov. 5.—The Seabrook Comic Opera company is playing to phenomenal business in the South under my direction. I am compelled to cancel Texas engagements to play return dates in Nashville, Memphis, and Atlanta. Opened here to-night to the capacity of the Grand at advanced prices. H. G. GROVER.

A BIG SUCCESS.

(Special to *The Mirror*.)

SAN ANTONIO, Texas, Nov. 6.—Spider and Fly packed the Grand Opera House for four performances. The new manager, George H. Walker, is making a big success with the house this season.

JAMES DIXON.

MADE A HIT.

(Special to *The Mirror*.)

KANSAS CITY, Nov. 6.—Sadie Hasson opened at the Gillis yesterday to great business, and made a hit. E. E. BAWA, manager.

A GREAT DOLL SHOW.

There is to be a grand doll exhibition and Christmas sale in connection with the Candy Exposition held at the Lemoor Locomotive. The proceeds will be devoted to the *Mail and Express* Free Kindergarten and Potted Plant Association. A feature of this exhibition will be the dolls contributed by prominent actresses. Many beautiful dolls have been promised, and the ladies in charge ask Tim Hasson to say that they will be grateful for further donations from members of the profession. They should be sent to the *Mail and Express*.

Mrs. George Gould is the president of the association, and Mrs. Theodore Sutro is the first vice-president. They are assisted by a large number of well-known New York women.

NEW ILLUSTRATION.

BARRY O'NEIL, who will star next season in Irish Inspiration, under the management of Charles A. Miller, was a guest of Manager Mart Hanley at Harrigan's Theatre last week, with his charming wife, formerly known as Nelly Walters. Miss Walters was the soubrette in Charles A. Gardner's company, and the wedding took place on Oct. 12 in Port Huron, Mich. Mrs. O'Neil's father, George W. Walters, was stage manager of the Theatre Royal, Edinburgh, when Henry Irving was walking gentleman there. Mr. Hanley believes Mr. O'Neil will make a great hit in Irish Inspiration.

OF COURSE THEY REHEAR.

Clark and Dehaven, managers of the Stoen Opera House, at Binghamton, N. Y., suggest that traveling managers compelled to close owing to bad business or for other causes should advise local managers of houses where they are booked of that fact. They think that this should be done as a matter of accommodation and of ordinary business courtesy.

PROFESSIONAL DOUBTS.

The reason for Marie Tempest's failure to sing in The Algerian last week Monday night, as announced in *The Mirror*, was a sore throat. Adele Ritchie took Miss Tempest's place, and was heartily encouraged by a large audience.

Rebecca Girard, who makes a leap over a chasm by means of a swinging rope, in an old Kentucky, at the Academy of Music, was dashed against the edge of the "chasm" last Tuesday night by an unexpected lengthening of the rope after she had grasped it and swung over. Miss Girard was seriously hurt, but continued in the play, although she fainted twice behind the scenes; and she went limping through her part for several nights afterward.

Mlle. Duval, who created a sensation in Paris, will make her American debut at Tony Pastor's next Monday evening.

A company playing Charley's Aunt will be sent on the road within two weeks. Mrs. Fernandez is engaging the company for Charles Frohman.

J. R. Clancy, dealer in theatrical stage hardware in Syracuse, does not, as was recently published in these columns, handle stock.

Harold Howard played Sheridan Stockton, and not Jefferson Stockton, in *Aristocracy*, at St. Louis, on Oct. 21.

Freddie Hale, the soubrette, is playing a special engagement in Chicago with Martin Hayden's *Heidi in Slavery*.

Henry Irving's receipts for five weeks in Chicago were about \$120,000.

Wemyss Henderson will go to Europe in December in the interests of the American Extravaganza company.

Walter Edwards, recently with The Corn-cracker company, has signed with Jacob Litt for The Ensign company.

Teddy Marks has gone to Philadelphia for a week to represent John Russell with The City Directory.

Charles F. Dittmar, manager for Florence Bradley, gave his company a rest from to-day until Saturday, to escape the excitements of election over East. Mr. Dittmar, however, notes a betterment of theatrical business.

William Gillette will shortly appear in The Private Secretary for two weeks. He will be supported by many members of the late Sportsman company.

The Grand Rapids, Mich., Guard, on Oct. 30 presented a handsome medal to Lottie Williams, of the Ole Olson company, whose manager, E. L. Salter, is also a great favorite with that military organization.

The business of Doc Freeman's A Railroad Ticket has been so good in Illinois that return dates are being played in several cities. Arthur Moulton has made a great hit in this farce-comedy.

A professional who has just taken the Empire cue for intemperance, writes to *The Mirror*: "It is adjusted to the means of actors, and to those in poverty its terms are merely nominal. It is doing much for members of the profession that have allowed the liquor habit to get the better of them. Among a long list of doctors, lawyers, merchants, and even clergymen who have been cured are the names of a number of professionals, including James H. Alliger and Harry Courtney. They are pronounced free from thirst for intoxicants. I have taken the cue myself, and I send you this as a matter of duty to others who may be slaves to the habit."

Ned Parker has signed with Harry Palmer to star as Uncle Tom on the New England circuit.

Anna Belmont continues to win favor as June in *Blue Jeans*. The Cincinnati *Times-News* say of her performance: "Miss Belmont as June is fearless. She enters into the part with a heartiness that carries the audience, as it were, off his feet."

Archibald Cooper is acting as associate instructor with Joseph Shaw in the Columbia School of Acting, Brooklyn. Last week Mr. Coop was appointed to the post of special instructor in elocution at St. Francis' College. That institution, by the way, through its faculty has endorsed the Columbia School highly.

The feature of the November number of the *Southern Magazine* is an article on Panama by Walter Stearns Hale, of Julia Marlowe's company.

Walter E. Hudson, manager of the Star Theatre, Buffalo, N. Y., was in the city last week. He has no complaint to make about bad business this season.

Manager Frank R. Kitchen writes that in spite of the dull times Keller drew \$500 at the P. O. S. of A. Opera House at Berwick, Pa., on Nov. 2.

John Russell has engaged the Schafer family of acrobats to appear with his company for two weeks—in Philadelphia and Boston, before the troupe returns to Europe the second week in December.

During Professor Song's stay in Harrisburg, Pa., recently, he was a witness in the case of Decca vs. Christman, on behalf of Marie Decca, who is seeking to gain from the defendant, her husband, the title deeds of a home in that city which she claims was bought with her money.

Clyne, the dancer, has joined Murray and Mack in *Fussega's Ball*.

Eveline Coleman, administratrix of Joseph A. Coleman, has restrained by injunction the production of *The Rising Generation* by William Barry. It is claimed that Thomas R. De Warden wrote the farce for Coleman in 1872.

Lillian Burkhardt has succeeded Dolly Nobles in the leading roles of Charles Dickens' company. She has received much favorable comment since her advent.

Charles Dickson will open the new Opera House at Dickinson, N. D., on Thursday. The Salt Cellar and Lucy will be the bill presented.

While Delmonico's at Six is running in New York at the Bijou there is likely to be quite a rivalry between May Merrick and Caroline Miskel, both of the ladies being naturally endowed with the rare gift of tinted hair.

Mr. and Mrs. Cleveland occupied a box at a performance of Romeo and Juliet by Julia Marlowe's company at the Academy of Music, Washington, on Friday evening, it being the first public appearance of Mrs. Cleveland since the birth of her daughter.

Schaeffer Schenck, stage manager of the Jane company, was present with a handsome gold watch by James Yeaman, on behalf of his associates, at Iowa City, Ia., on Oct. 20.

The silver statue of Justice, which has been a Montana exhibit at the World's Fair, and for which Ada Rehan is said to have posed, arrived in this city last Friday night in charge of two armed guards. At the current value of silver, it is said to be worth \$63,400, while the gold base upon which it stands, weighing 1,000 pounds, is valued at \$225,000. The statue is nine feet high. It is owned by a syndicate, and will be exhibited in a local dry goods store.

Ross Hollingshead Thatching Co. Inc., 74-9-48
19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-1

DATES AHEAD.

CONTINUED FROM PAGE 11.

Pass 6. **DICKINSON** o. Livingston, Mont. 11.
Hansen 12. Missoula 14. Anaconda 15. Butte 16-18.
Spokane, Wash. 20-21. Ellensburg 22. **TACOMA**, Victoria, B. C. 22-23.
CLARA MORRIS: Chicago, Ill. Nov. 6-11.
COOK DRAMATIC (Robert Cook, mgr.): **Reading**, Pa. Nov. 6-11. Lebanon 13-15. Phoenixville 20-22.
MUNCH CHUCK 23-25.
CHARLEY'S AUNI (Charles Frohman, mgr.): New York City Oct. 2—indefinite.
COUNTRY SQUIRE: St. Louis, Mo. Nov. 6-11. Hamilton, O. 14. Paris, Ky. 14. Lexington 15. Louisville 16-18. Cincinnati, O. 20-22.
CASINO COMEDY: Huntsville, Ont. Nov. 6-11. North Bay 12-15. Sudbury 16-18.
COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mrs.): Brooklyn, N. Y. Nov. 6-11.
CORSE PAYTON (David J. Ramage, mgr.): Winona, Minn. Nov. 6-11. Crookston, Minn. 12-18.
CASSIE TURNER: Syracuse, N. Y. Nov. 6-11. Bangor 11-12. Johnston 12. Schenectady 13. Hoochek Falls 13. Cohoes 14. Troy 16-18.
CLAYMAN AND CASE: Brooklyn, E. D. Nov. 6-11.
COUNCILLOR'S WIFE (Charles Frohman, mgr.): New York City Nov. 6—indefinite.
CARRIE LOUIS (Howard Wall, mgr.): Bellair, O. Nov. 6-11.
COUNTY FAIR (Arthur G. Thomas, mgr.): Tyrone, Pa. Nov. 7. Frankfort 8. Westchester, O. 11. Washington, D. C. 12-18. Baltimore, Md. 19-22. Washington, D. C. 23-25.
CHARLES A. GARDNER: Omaha, Neb. Nov. 6-11.
DANGER SIGNAL (E. J. Abram, mgr.): Boston, Mass. Nov. 6-11. Winsted, Conn. 12. Poughkeepsie, N. Y. 13. Newburg 15. Yonkers 16. Burlington, N. J. 17. Chester, Pa. 18. Frankford 19. Westchester 20. Lancaster 21. Lebanon 22. Harrisburg 23.
DARE TO BE BET: Rochester, N. Y. Nov. 6-11. Buffalo, Ont. 13-18.
DAISY SULLIVAN: Buffalo, N. Y. Nov. 6-11.
DELL BILL (Southern, Edgar T. Wilson, mgr.): Macon, Ga. Nov. 7. Atlanta 8-9. Tallahassee, Fla. 10. Seville 11. Pensacola, Fla. 12. Mobile, Ala. 13. Meridian, Miss. 15. Tuscaloosa, Ala. 16. Birmingham 17.
DIAMOND BREAKER (Neil Piereson, mgr.): Holden 11. J. Nov. 6-11. Chester, Pa. 12-13. Frankford 14. Mahanoy City 15. Tamaqua 16. Shenandoah 17. Pottsville 18.
DOOLIE (Eastern, George W. Sammis, mgr.): Allentown, N. Y. Nov. 7. Pittsburgh, Pa. 8-12. Springfield 9. Worcester 10. Wacham 13. Chel 14. Lynn 15. Amesbury 16. Newburyport 17. Portsmouth, N. H. 18. Concord 19. Haverhill, Mass. 20. Lawrence 21. Dover, N. H. 22. Portland, Me. 23-25.
DARKEST RUSSIA (Sidney R. Ellis, mgr.): Toronto, Ont. Nov. 6-11. Montreal, P. Q. 12-18. Ottawa, Ont. 19. Ogdensburg, N. Y. 21. Watertown 22. Saratoga 23-25.
DEVIL'S MINE: Birmingham, Conn. Nov. 7. New Britain 10.
DOUGLASS AND GIBSON (Sam P. Cox, mgr.): Cleveland, O. Nov. 6-11. Detroit, Mich. 12-18. Nov. 13. Washington, D. C. 12-18. Baltimore, Md. 20-25.
DUKE ELLIOTT (Will C. Ellsler, mgr.): New Orleans, La. Nov. 7-11. Natchez 12. Greenville 13. Helena, Ark. 14. Memphis, Tenn. 15-18. Nashville 20-22. Louisville 23-25.
DUKE'S: Syracuse, N. Y. Nov. 7. Albany 8. Poughkeepsie 9. Yonkers 11. Newark, N. J. 12-18. New York City 20-22.
DUKE DUKE FOLES (Albie Herwold, O. W. Stevenson, mgr.): Jackson, Miss. Nov. 7. Canton 8. Greenwood 9. Vicksburg, Ark. 10.
DUANE AND DORIS (W. D. Mann, mgr.): Pittsburgh, Pa. Nov. 6-11.
E. H. SOUTHERN (Daniel Frohman, mgr.): New York City 6-11. Brooklyn, N. Y. 12-18. Bronx 19. Brooklyn 20. Bronx 21. Bronx 22. Bronx 23-25.
EDWARD MERRIMAN'S Western: Ithaca, N. Y. Nov. 7. Elmira 8. Wellsville 9. Olean 10. Batavia 11. Seneca Falls 12. Jamestown, N. Y. 13-15. Corry, Pa. 16, 17. Tionesta 18. Bradford 19. Oil City 20. Franklin 21.
EDWARD DUNSTON: San Francisco, Cal. Oct. 22-25.
EDWARD DUNN (James E. Moore, mgr.): Salt Lake City, Utah. Nov. 8. Ogden 9. Provo, Calif. 10. Los Angeles 11-15. San Jose 16. San Francisco 17-20.
FLAG OF TRUCE (Walter Sanford's): Hartford, Conn. Nov. 10-11.
FOOT FAIR (Northern, Lincoln J. Carter, mgr.): Pittsburgh, Pa. Nov. 7. Worcester 8. Putnam, Conn. 9. Williamsport 10. Mystic 11. New Haven 12-15. New York 16-18.
FOOT FAIR (Harry A. Lee, mgr.): Los Angeles, Calif. Nov. 7. San Bernardino 10. San Diego 11. Oakland 12-15. San Jose 16. Stockton 17. Salt Lake City, Utah. 20-22. Ogden 23. Park City 24. Provo 25.
FOOTBALL STOCK: Philadelphia Aug. 10—indefinite.
FOOTBALL'S BALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL: Philadelphia, Pa. Nov. 6-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Haute, Ind. 9. Elkhorn, Ind. 10. St. Louis, Mo. 11-12.
FOOTBALL'S WALL (Murray and Mack): Cincinnati, O. Nov. 6-11. Hamilton 12. Springfield 13. Dayton 14.
FOOT WOMAN: Omaha, Neb. Nov. 7-8. Lincoln 9. Sioux City 10, 11.
FOOT AND FASHION: Union City, Mich. Nov. 7-11.
FOOT BROTHERS (Aiden Somerier, mgr.): Washington, D. C. Nov. 6-11. Baltimore, Md. 12-18.
FOOT DANCE: Columbus, O. Nov. 7. 8. Terre Ha

NEW BASTABLE THEATRE

Leading SYRACUSE
Playhouse.

FREDERIC BASTABLE, Owner.

Handsome, Modern and Convenient.

Ground Floor

AMERICAN THEATRICAL EXCHANGE.

FRANK D. HENNESSY, Lessee and Manager.

Ind. 14, Paris, O., at Columbus at. Zanesville at. 17, Indianapolis at. Chicago at. PLINT THE MEMPHIS, IL. J. Meacham, mgr. Lincoln, Neb. Oct. 15, Nov. 11. GRANADA GRAY'S LITTLE FOLKS: Louisville, Ky., Nov. 7.

HENRY D. KAGAN (Le Turner) J. S. Vale, mrs. J. South Norwalk, Conn., Nov. 7, Brooklyn, N. Y., 8, to South Amherst, N. J., to Arlington, Mass., New York City, 14, Brooklyn, 15, to Newburg, N. Y., 17.

HENRY PINCUS (CIO: US): Philadelphia, Pa., Nov. 6, indefinite.

JAMES WHITOMD RILEY AND DOUGLAS SHERLEY: Freeport, Ia., Nov. 7, Rockford, Ill., to Wis., to Ripon, 14, Neenah, 14, Oshkosh, 15, Minneapolis, Minn., 17, St. Paul, 18, St. Cloud, 19, Madison, Wis., 21, Racine, 22, Oak Park, 23.

PROF. O. R. LEASON: Quineo, P. Q., Nov. 6-11.

RAY L. ROYCE'S ENTERTAINERS: Norfolk, Neb., Nov. 7, O'Neill, 10, Atkinson, 10, Rapid City, S. D., 12, Deadwood, 13, Chadron, Neb., 13, Campton, Wyo., 15, Robinson, 16.

SILVAN A. LEE: Desmetry Winchester, Ky., Nov. 6-11.

SELLS BROS' CIRCUS: Houston, Tex., Nov. 7, Birmingham, 11, Bryan, 12, Dallas, 13, Corsicana, 14.

W. H. MARSH'S CIRCUS: Port Gibson, Miss., Nov. 7, Vickburg, 8, Rolling Fork, 9, Greenville, 10, Rosedale, 11.

W. J. DODS: Rocky Mount, N. C., Nov. 7, 8, 9, 10.

Received too late for classification.

ABINGDON (Frohman and Hayman, mngs.): Madison, Wis., Nov. 7, South Bend, 11, St. Grand Rapids, Mich., Saginaw, 12.

BELTON (Lyon): Malone, N. Y., Nov. 7, St. Albans, Vt., 8, Chittenango, 9, Cornwall, 10, Poughkeepsie, 11, Northfield, Mass., 12, Turney's Falls, 13, Orange, 14.

CHARLES A. GARNER: Boone, Ia., Nov. 10, Aurora, Ill., 11, Chicago, 12.

GEORGE OPERA: Canton, O., Nov. 8, East Liverpool, 9, Erie, Pa., 10, Dunkirk, N. Y., 11, Tonawanda, 12, Hamilton, Ont., 13, London, 14.

LELAND KENNEDY: Duluth, Minn., Nov. 7, Stillwater, 8, St. Cloud, 9, Bergen Falls, 10, to Rosedale, 11, Grand Forks, N. D., 12, Fargo, 13, Bismarck, 14, Jamestown, 15, Aberdeen, 17, Sioux Falls, S. D., 18, Le Mars, 19, Sioux City, 20, Omaha, Nov. 20-21.

MILTON NOUVEL: Bryan, Tex., Nov. 7, Fort Worth, 8, Gainesville, 9, Tyler, 10.

MR. AND MRS. ROBERT WAYNE (Howard Way, mngs.): Kalamazoo, Mich., Nov. 6-11, South Bend, Ind., 12-15, L. I. Me., 16-20.

MATTIE VICKERS (William H. T. Shade, mng.): Louisville, Ky., Nov. 12-15.

UNION TOWN (LAWRENCE F. Davis, mng.): Hastings, Neb., Nov. 9, Fairbury, 10, Lincoln, 11, Council Bluffs, 12.

WILFRED CLARK: Columbia, S. C., Nov. 7, 8, 9, 10, 11, 12, 13, 14, Greenville, S. C., 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 7510, 7511, 7512, 7513, 7514, 7515, 7516, 7517, 7518, 7519, 7520, 7521, 7522, 7523, 7524, 7525, 7526, 7527, 7528, 7529, 7530, 7531, 7532, 7533, 7534, 7535, 7536, 7537, 7538, 7539, 75310, 75311, 75312, 75313, 75314, 75315, 75316, 75317, 75318, 75319, 75320, 75321, 75322, 75323, 75324, 75325, 75326, 75327, 75328, 75329, 75330, 75331, 75332, 75333, 75334, 75335, 75336, 75337, 75338, 75339, 75340, 75341, 75342, 75343, 75344, 75345, 75346, 75347, 75348, 75349, 75350, 75351, 75352, 75353, 75354, 75355, 75356, 75357, 75358, 75359, 75360, 75361, 75362, 75363, 75364, 75365, 75366, 75367, 75368, 75369, 75370, 75371, 75372, 75373, 75374, 75375, 75376, 75377, 75378, 75379, 75380, 75381, 75382, 75383, 75384, 75385, 75386, 75387, 75388, 75389, 75390, 75391, 75392, 75393, 75394, 75395, 75396, 75397, 75398, 75399, 753100, 753101, 753102, 753103, 753104, 753105, 753106, 753107, 753108, 753109, 753110, 753111, 753112, 753113, 753114, 753115, 753116, 753117, 753118, 753119, 753120, 753121, 753122, 753123, 753124, 753125, 753126, 753127, 753128, 753129, 753130, 753131, 753132, 753133, 753134, 753135, 753136, 753137, 753138, 753139, 753140, 753141, 753142, 753143, 753144, 753145, 753146, 753147, 753148, 753149, 753150, 753151, 753152, 753153, 753154, 753155, 753156, 753157, 753158, 753159, 753160, 753161, 753162, 753163, 753164, 753165, 753166, 753167, 753168, 753169, 753170, 753171, 753172, 753173, 753174, 753175, 753176, 753177, 753178, 753179, 753180, 753181, 753182, 753183, 753184, 753185, 753186, 753187, 753188, 753189, 753190, 753191, 753192, 753193, 753194, 753195, 753196, 753197, 753198, 753199, 753200, 753201, 753202, 753203, 753204, 753205, 753206, 753207, 753208, 753209, 753210, 753211, 753212, 753213, 753214, 753215, 753216, 753217, 753218, 753219, 753220, 753221, 753222, 753223, 753224, 753225, 753226, 753227, 753228, 753229, 753230, 753231, 753232, 753233, 753234, 753235, 753236, 753237, 753238, 753239, 753240, 753241, 753242, 753243, 753244, 75

THE STRONGEST COMIC OPERA ORGANIZATION IN AMERICA.

Elaborate Production of *Sydney Rosenfeld's Merriest Opera,*

THE WOMAN KING.

BERTHA RICCI.
KATE DAVIS.
FLORENCE ELLIS.
SOPHIE HOLT.
KATHERINE MCNEILL.
CLARA THROPP.
NINA FARRINGTON.
ROSE RICCI.
CLARA PALMER.

MUSIC BY R. ARONSON and L. ENGLANDER.

A CHORUS OF
40 VOICES 40
SPECIAL SCENERY.

MAGNIFICENT COSTUMES.

SPECIAL PRINTING.

Address all communications to FRED. WYNNE,

American Theatrical Exchange, 600 Broadway, N. Y.

MARK SMITH,
JACQUES KRUGER,
HERMAN BLAKEMORE,
EUGENE CLARK,
KYLE NEWTON,
P. W. WATSON,
G. C. WESTCOTT,
PHILIP SAPIO,
GUY MENDLESOHN.

YAN CURLER

Opera House, Schenectady.

A THEATRICAL INDEX.
This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM
GARDEN OF MUSIC
BLAUMANN
CLARK STREET
COLONNA
CHICAGO OPERA HOUSE
CASINO
GRAND OPERA HOUSE
HAYMARKET
HAYLINE
HOOLY'S
MCVICKERS
SCHILLER
WINDSOR

PHILADELPHIA.

BROAD
CHESTNUT STREET OPERA HOUSE
CHESTNUT STREET THEATRE
CIRQUE
DRAFFIN'S
EYRE
NATIONAL
PEOPLES
PARIS
STANDARD
WALNUT STREET

BOSTON.

BOWDISH SQUARE
COTTON
GLOVE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

PIRELLBURG.

ALICE
ACADEMY
BISHOP
BROOK
COTTON
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

WALNUT STREET.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

WASHINGTON.

BROADWAY
BROAD
COTTON
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

BUFFALO.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

CLEVELAND.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

CINCINNATI.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

ST. LOUIS.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

SEATTLE.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

MINNEAPOLIS.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

DENVER.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

DETROIT.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

BOSTON.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

BOSTON.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

GRAND OPERA HOUSE
GRAND OPERA HOUSE
HULL
MUSICA
PARIS
TEATRO

NEW YORK.

NEW YORK THEATERS.

PARKER'S THEATRE.

Evenings at 8:15. Matinee Saturday.

Jumming the Theatre Nightly.

Surprise Party.

The Up-to-Date Attraction.

The Sparkling Novelty.

RICE'S

BARNET AND PFLUEGER'S

Guy Extravaganza.

More Captivating Than Ever.

1492

New Dances, Music and Drolleries.

New "Daily Hints from Paris," by

R. H. Macy & Co.

Special Matinee Election Day.

COOPER THEATRE.

Broadway and Forty-fifth Street.

Evenings at 8:15. Matines Wednesday and Saturday at 2.

FIRST TIMES.

CHARLES FROHMAN'S COMPANY.

A comedy by Jerome K. Jerome and Eden Philpot.

THE COUNCILOR'S WIFE

GRAND OPERA HOUSE

Twenty-third Street and Eighth Avenue.

Evening at 8. Matines Wednesday and Saturday at 2.

EXTRA MATINEE TO-DAY. ELECTION DAY.

WALTER SANFORD'S

THE STRUGGLE OF LIFE

Next Week—THE POWER OF THE PRESS

Sunday, Nov. 12—Cromwell's Lecture, World's Fair.

CITY THEATRE

Evenings at 8. Matinee Saturday at 2.

JOSEPH JEFFERSON

RIP VAN WINKLE

THREE WEEKS ONLY

GROSVENOR THEATRE

Evenings at 8. Matinee Saturday at 2. Mr. T. H. Farnie, Manager. Handsome and Safest Theatre in the City. The Greatest Success in the City. Engagement Limited.

FRANCIS WILSON'S

Magnificent Production of

ERMINIE

DAY'S THEATRE

Until Further Notice.

Evenings at 8:15. Mats. Wednesday and Saturday.

Engagement of the Eminent Comedian.

MR. SOL SMITH RUSSELL

In Edward E. Kidder's successful play.

A POOR RELATION

EXTRA MATINEE TUESDAY (ELECTION DAY).

1470 STREET THEATRE

J. Wesley Rosewater, Manager. Near 6th Ave. Every Evening, Wednesday and Saturday Matines. Last Week.

The Voice of the People Praises

THE CORNCRACKER

Joseph Arthur's new play.

Next Week—MAINE AND GEORGIA

COTTER & CO.

Thirty-fourth Street, West of Broadway. Matinee Saturday Only.

Oscar Hammerstein's Comic Opera

THE KOPPENHOR.

Special Artist:

MISS AND MME. DEL-MYLLE.

HAIRRETT VERNON.

Mlle. EDMEE LECOUF.

MISS ADA REEVE.

EVANS AND LUXMORE.

The Grand Ballet VERSAILLES.

MERRILL'S THEATRE

H. W. HARVEY, Manager.

BRILLIANT SUCCESS.

The WOOLLEN STOCKING

By Edward Harrigan.

Five New Songs by Steve Graham.

Wednesday—Matines—Saturday

EXTRA MATINEE ELECTION DAY.

CITY THEATRE

J. Wesley Rosewater, Manager.

Evenings at 8:15. Mat. Wednesday and Saturday at 2.

MARIE JANSSEN

In this season's greatest comedy success.

DELMONICO'S AT SIX

1470'S

CARL AND THEODORE ROSENTHAL.

Lessons and Managers.

FOR THE FIRST TIME IN AMERICA.

SHERRICK FEEL'S ROMANTIC DRAMA.

OLAF

Evenings at 8:15. Saturday Matines Only.

CITY THEATRE

Broadway and 25th Street.

Greater Than Ever.

SISTERS REEVE

And a Brilliant Corps of Vandiville Celebrities.

Matines Monday, Thursday and Saturday.

NEW YORK THEATERS.

STANDARD THEATRE

J. M. Hill, Manager.

21 Crowded Month.

Special Matines To-day (Election Day).

CHARLEY'S AUNT

Direction of CHARLES FROHMAN.

Evenings at 8:15. Matines Wednesday and Saturday at 2:15.

Seats ready one month in advance.

CITY THEATRE

Fourth Avenue and 24th Street.

DANIEL FROHMAN, Manager.

FAREWELL WEEK. LAST SIX NIGHTS.

E. H. SOTHERN

In Paul M. Potter's New Play entitled

SHERIDAN, OR, THE END OF LIFE.

Nov. 20, Return of the Stock Co.

Evenings at 8:15. Matines Thursday and Saturday at 2.

AMERICAN THEATRE

423 St., 43rd St., and 8th Ave., near Broadway.

Mr. T. H. FRENCH, Manager.

Evenings at 8. Saturday Matines at 2.

THE PRODIGAL DAUGHTER

THE COUNTRY THEATRE

11th St., between 3d and 4th Avenues.

Matines, Tuesday and Friday.

Tony Pastor and his Elite Specialty Company.

Holiday Matinee Election Day.

J. W. Kelly, Russell Brothers, Sam Bernard, Eddie B. Raymond, Eddie Verner, Kelly and Ashby, Davis and Jerome, Postelle, Clifford and Huth, Sam Deane.

H. B. JACKIN'S THEATRE

Third Avenue, corner 21st Street.

Matines Monday, Thursday and Saturday.

THE NEW CREAM

Next Week—The Bottom of the Sea.

HORNBECK'S THEATRES

AMERICAN THEATRE

Bedford Avenue, near Broadway.

EDWIS KNOWLES, Sole Proprietor and Manager.

MR. JOHN DREW

In his successful comedy.

THE MASKED BALL

Matines Wednesday and Saturday.

Next Week—JANE, with Jennie Yeomans as June.

COLUMBIA THEATRE

Washington and Tillary Streets.

EDWIS KNOWLES AND CO., Proprietors.

(Edwin Knowles, Daniel Frohman and Al. Hayman).

Wednesday—Matines—Saturday.

LAST WEEK

Special Matinees Election Day, Nov. 2.

The Original Cast in

THE GIRL I LEFT BEHIND ME

Next Week—E. H. SOTHERN in SHERIDAN.

CITY THEATRE

Broadway and Bedford Avenue.

Matines Wednesday and Saturday.

Jacobs & Sanford, Proprs. Walter Sanford, Mgr. Week commencing Monday, Nov. 6.

GUS WILLIAMS IS APEL FOLK

GRAND OPERA HOUSE

Popular with the People.

WALLACE McCARTHY, Lessee and Manager.

WEEK OF NOV. 6.

Dusty, The Marvel, and The Gaudy Glass

W. McCarty Little, Pres. J. H. Jones, Sec. & Tres.

UNION.

Tanner and Dailey Co.

TELEPHONE CALL,

with Street No.

see to sig. E. 2d Street

Baggage Express, Storage, Packing, Furniture

Moving. Please get our

Estimate.

SEARCH OFFICE:

467 Fourth Ave., New York.

Near Thirty-second Street.

Meeting of Theatrical Companies especially

IDA VAN CORTLAND

Commences her season Dec. 25, 1892.

Leading Man, Heavy Man, Juvenile

Lady, Child, a Soubrette with specialties, and a

Comedian with specialties. A comedian, light man

having his own apparatus and who is thoroughly

experienced. Also Leader, young man, PLAIN-T:

must be able to read at sight—an auto-mimician

given the preference. All must have good habits

and appearance. Address—With full particulars,

household, an end photograph, if convenient,

to BEAUMARIS, Musica Fama, Ontario, Canada.

THEATRICAL STAGE HARDWARE

Will dispose of the following well-known

successors:

Miller, Miller, Miller, Miller, Miller,

Kirk, Kirk, Kirk, Kirk, Kirk, Kirk,

PROFESSIONAL CARDS.

FELIX MORRIS

AND HIS
COMEDY COMPANY.
Under the management of
FRANK WILLIAMS.

Repertoire
includes
"EVERGREEN," a new play in Two Acts, by Mrs. Burton Harrison.
"THE PAPER CHASE,"
By Charles Thomas.
"MOSES,"
From the German, by Minnie Maddern Fiske.
"THE MAJOR,"
An adaptation of De Boots.
"THE GAME OF CARDS,"
"THE VAGABOND,"
"AN OLD COMEDIAN,"
"THE ROSE," "KERRY," Etc.
Permanent address, SIMMONDS AND BROWN,
127 Broadway, New York.

Elsie Adair

"Dances more than her predecessors combined—far superior to Loie Fuller."—ALAN DALE, EVENING WORLD, Oct. 5.

WALTER VANDERBILT
Golden Wedding Co.

Virginia Marlowe
Chas. Frohman's "Lost Paradise" Co.

C. C. Blanchard
Character and Juvenile. Show Acers Co.

Ellen Vockey
Ladies, Emotional or Juveniles. Address Marlowe.

Nina Bertini-Humphrys
Prima Donna Soprano. Disengaged. 65 E. 23d St.

Hettie Bernard Chase
Comedienne. At Liberty. Benton Harbor, Mich.

Robt. J. Cutler
Master Mechanist, Haskins's Superba Co. Season 1893

Raymond Hamilton
Primer's Comedians. Barrois.

Lizzie Morgan
Miss. Burns in Dowling's Capt. Burns, U. S. A.

Annie Mack Berlin
Leading. Joseph Jefferson Co.

Costumes.

M. Herrmann,
Costumer
20 THE THIRTY-THREE STREETS,
New York.

The Heron Costume Co., 62 West 23d St.
See Broadway, New York.

Members of the profession requiring stage costumes will find it an advantage to get estimates from us. All our work is first-class, our terms quite reasonable, and the experience of the undersigned as an actor and costumer for over thirty years enables him to make valuable suggestions to those who are in doubt as to what is the "correct" thing. Over 1,000 costumes kept constantly on hand for rent and sale.

ALBERT G. LAVES,
President Heron Costume Co.

S. M. JACOB
Primer, Costumer. Stage, Musical,
Modern and Picturesque.

NOTICE.
All designs for costumes, and lithographing are
original and copyrighted. For terms and partic-
ulars apply 62 West 23d Street, New York.

H. FALKENBACH
Manufacturer of Hats, Costumes and Stage
and Picturesque.

CONICAL AND ALL SPECIAL HATS
MADE TO ORDER.
51 Broadway, New York.

DOBLIN
TAILOR
654 Broadway.
Fall and Winter Styles now ready.
Rules for self-removal sent on application.

L. LINDEMANN,
A large assortment of Ladies' Fine Street, Stage
and Evening Costumes of all descriptions at very
low prices.
GEO. LINDEN, 100 Broadway and Park Ave.
6th Street, New York.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York P. O.

Walter Thomas
At liberty. 16 Gramercy Park.

Thomas J. Lawrence
Address 16 Gramercy Park, New York.

Frank A. Connor
With Carroll Johnson.

Grace Sherwood
Comedienne. At liberty. J. J. Spies.

Alfred Young
Care American Ac. of Dramatic Arts, 19 W. 44th St.

John A. Lane
At liberty. 263 N. College Ave., Philadelphia.

Edward Grace
Dr. Bill (Southern). Address as per route.

Eleanore Barry
Leading Woman. At liberty. 161 W. 34th St.

Lily Vinton
Juveniles and light comedy. 39 West 35th Street.

Mlle. Henrietta Edica
Prima Donna Soprano. At liberty. Care Munson.

Joseph E. Pearce
Leads in Span of Life (Western.) Munson.

Edward Rochelle
Disengaged. Address 27 West 23d St.

Harold Grahame
Leading heavy. Ellis Akersbyng season 1892-93.

W. J. Fielding
Address care 25 West 35th Street, N. Y.

C. T. Dazey
Author of In Old Kentucky, etc. 24 W. 23d St. N. Y.

Katie Gilbert
Specially engaged Land of the Midnight Sun.

Grace Vaughn
The Widow. Golden Wedding Co.

Lucille La Verne
Leads. Flag of Truce Co.

Jack Hirsh
Permanent address. Hoffman House, New York.

Tom Browne
(The Whistler). Address Low's Ex., London, Eng.

Maysie Greville
Union Square Theatre.

Franchyn Hurleigh
Dale in Southern company "Dr. Bill."

Marion Gray
Soubrette. Distinct Comedienne. Address Munson.

Jno. J. Kennedy
Canadian. At liberty. 1918 N. 7th St., Philadelphia.

James F. Macdonald
Actor-Singer. Vernon's Jarreau Co. 1892-1893.

Ernest Bartram
Dr. Bill Company (Southern) 1892-93.

Cordic Davega
Battle in the Flag of Truce Co.

Gertrude Stanwood
Little Fauntleroy Dr. Bill, Southern 1892-93.

Florence Noble
First Old Women, Characters, Biscies. 21 W. 12th.

Fred. H. Huntly
With Appel and Cieckner's "Black humor" Co.

Edward E. Kidder
Dramatic Author. 20 E. 18th Street.

Fanny Denham Rouse
Frite in Prosperity.

Eva Vincent
At liberty after May 1, 1894. 49 W. 23d St., N. Y.

Franklin Garland
"Blair" in "Shore Acres."

Evelyn Temple
Leads, with Chas. Loder's Co. 1892-93.

Harry Hilton
Big hit with Chas. Loder's Co. En route.

Addie Cora Reed
With Appel and Cieckner's "Black humor" Co.

Marie Leicester
Soprano. At liberty. Care Roberts and Durt.

PROFESSIONAL CARDS.

J. ALDRICH LIBBEY

SWINGING SONGSTERS.
Populizer of "AFTER THE BALL."
His Grand Melodeon.

"THE SWEEETEST MELODY," "I LOVE YOU IN SPITE OF ALL," "HELLO TO ME IS A QUEEN," "MUSIE, SWEET MUSIE" and "THOU SAY GOOD BYE," "I HAVE NO HEART, IT STILL BELONGS TO THEE."
WALKER AND GRANT'S "MUSIE" CO.

ENTR' GENE | THE GENE
AT LIBERTY.

In consequence of A STRAIGHT TIP closing its season.

Address 62 College Place, Chicago.

FRANK COLTMAN

AT LIBERTY

Address Munson.

MISS MABEL MUNSON
will hereafter be known as
MISS MABEL MUNSON.

OTIS TUCKER,
With Neil Burgess' County Fair.
Address Munson.

E. S. METCALFE

BURT HAVERLY AND LAURA BIGGAR

AT LIBERTY.

Address Munson, Munson, or agents.

FANNIE D. HALL

Prize Dame, Soubrette.

AT LIBERTY.

A. W. F. MACCOLLIN

AT LIBERTY.

Address 112 West 6d St., New York.

Conductor.

Comic Opera and Comedy.
Engaged leading tenor
Duchon Opera Co.

EDWARD WEBB

CHARACTERS.

AT LIBERTY.

Address 340 W. 50th St., or all agents.

Floppie West R. A. BARNET

DISENGAGED.

Address Low's Exchange, Broadway.

1492.

Address Munson.

Maudie Redwill

LEADING WOMAN.

Permanent address.

DRAMA: Munson.

David Warfield

AT LIBERTY.

Address 112 West 6d St.

MISS MATTIE VIKERS

In under new management. All dates booked by former management are hereby cancelled except where local managers have been otherwise notified. All business communications should be addressed to MISS MATTIE VIKERS, care central Show Print, Chicago, or as per route.

EDGEMORE.

1100 Story.

PROFESSIONAL CAREERS.

PROFESSIONAL CAREERS.

ADELE LE CLAIRE

Address MIRROR.

**Bessie Bonehill
PLAYMATES.***"A great hit. Playmates catches the audience. Everything new and bright. A sure winner."**Tel. 828-828.***CHAS. H. DREW**

OPERATIC COMEDIAN.

AT LIBERTY.

Address this office.

ALEXANDER SPENCER

Music Director. Comic Opera, Burlesque, or Musical Comedy.

AT LIBERTY.

Address Messrs. Roberts and Ebert, 1127 Broadway.

Frederic MelvilleENGAGED WITH **THE BLACK CROOK** SPRINGER & WELTY
Frederic Melville in the rôle of the villain was very strong. His portrayals were truly realistic.—*Alamy Argus*, Oct. 1.
The part of Herring, a decrepit old chemist, was very cleverly enacted by Frederic Melville.—*Evening Daily Press*, Oct. 7.
Address ROBERTS & EBERT.**RAYNORE BRISCOE**

AT LIBERTY.

Address, 61 West 36th Street, New York.

LANSING ROWANMiss Lansing Rowan as Mrs. Horton, the ex-wife of the killer, made a decidedly favorable impression, and won the whole who was excellent. She possesses a handsome face and a good figure, and is vivacious and engaging.—*Buffalo Courier*.

MRS. HORTON IS DR. BILL

Season 1894-95.

GILES SHINEAs the OTHER BOY in Stuart Robson's revival of *The Comedy of Errors*.**LAVINIA SHANNON**As JEWEL GATES in *The Power of the Press*.

Permanent address, 102 Fourth Street, S. E., Washington, D. C.

CORA VAN TASSEL

Singing in Her Own Plays Under Her Own Management.

Address as per route, or MIRROR.

Dorothy

COMEDIAN.

Owing to postponement of the tour of *The Man About Town*, serpentine dance, with new and original light effects.**Daffron**

SINGER-SCENE.

SPECIALTY—An up-to-date Strong soprano voice.
Address MIRROR.**William Courtleigh**

FRANK LAYSON, IN OLD KENTUCKY.

ACADEMY OF MUSIC.

Lionel BlandGEO. W. DENHAM
COMEDIAN.
DISENGAGED.

Address MRS. FERNANDEZ.

Edward ElsnerFAUST, ROMEO, AND DE MAUPRAT.
With LEWIS MORRISON.**E. A. WARREN**

Starring in

NOBODY'S CLAIM

The following time open: Weeks Nov. 25, Jan. 1, 8, Feb. 1, March 1.

Address this office.

CADEROUSE.

With JAMES O'NEILL'S MONTE CRISTO

Address as per route of MIRROR.

ILL

PROFESSIONAL CAREERS.

PROFESSIONAL CAREERS.

Hattie Mortimer

Flirt—A Trip to Chinatown.

SEASON 1894-95.

Address Robert and Ebert, 1127 Broadway.

SYDNEY BOOTH

Address care MIRROR.

CARLOTTA

Disengaged—PAIR OF GIRL COMPAGNIES.

Season 1894-95.

MONA MORA

LEADING JUVENILES or INGENUES.

Address MIRROR.

EMILE HEUSEL

As ANHEUSER BUSCH.

A SUCCESS WITH THE HUSTLER COMPANY.

Season 1894-95.

SELMA HERMAN

ELDA BAROSEV "Darkest Drama."

Season 1894-95.

KATHRINE CLEMMONSSTARRING IN
A Lady of Venice

Permanent address, Hoffman House, New York.

ESTELLE MORTIMER

Address care DRAMATIC MIRROR.

MABEL FRANCIS OLNEY

LEADING—"HOUSE WITH GREEN BLINDS"

Address as per route, or MIRROR.

HENRY PIERSON

READING REC'D.

—THE SEA

JULIA LEE

Engaged for FRANK DANIELS' CO.

Address MIRROR.

Fannie Batchelder

HARRIGAN'S THEATRE.

BYRON DOUGLAS

Address MIRROR office.

GEORGE W. PARSONS

Address ROBERTS AND EBERT.

POWELL

THE MAGICIAN.

THE WORLD'S GREATEST WONDER WORKER.

Under direction of JACK CURRY.

—THE SEA

B. A. MYERS, BUSINESS MANAGER.

MART E. HEISEYMAJOR BURLINGHAM.
With Charles Frohman's
The Grand Opera House, N.Y.

Address care Robert and Ebert, 1127 Broadway.

PROFESSIONAL CAREER.

F. H.

WAKEFIELD
BITS & PIECES AT ONE.

A position in which tireless energy, conscientious work and ample experience will be appreciated. Business Manager Margaret Mather from 1891 to her retirement. Carry and operate typewriter and mimeograph. Address

SOUTH FRIDGEMEIR, MINN.

JOHN C. DIXON
LEADING.Miss Cora Tanner, 189-91. AT LIBERTY.
GEO. H. STANFORD. Address MUNSON.

"Especially Mr. Dixon for his clever handling of the trying difficulties of Raymond de Seorre" — *World*.

"Mr. Dixon is a highly intelligent and nervous actor, who acts in such conditions as 'wasted disease,' the most exciting roles the stage." — *Chicago Times-Herald*.

"Miss Tanner is supported by a company of unusual strength. Mr. Dixon in the rôle of Raymond de Seorre is particularly good, and proves that his work almost bears the stamp of greatness." — *Times*.

"Mr. Dixon as Pierre in the Cleopatra Case was beautifully off and expeditiously led before the curtain." — *S. V. Herald*.

MISS MARBURY
Representing the Leading Dramatists of the
World.

Manuscripts planned, contracts drawn, orders verified, royalties collected and promptly remitted. New material now on hand.

COMEDIES, SPECTACLES, DRAMA,
FARCES, and COMIC OPERAS.Address Room 11, 20 and 21,
Empire Theatre Building, New York.MR. THOS. W.
KEENEPermanent address.
Caroline Corcoran, Staten Island, N. Y.

ALFRED E. AARONS & CO.

Theatrical Exchange.

COMEDIES, DRAMA AND TRAGEDY.

C. 1995, using leading theaters and agencies.

200 Broadway, New York.

GEORGE HEINMAN

304, Fourth Avenue, New York.

HOWARD TUTTLE

Davidson Theatre, Milwaukee, W. A.

SCENIC ARTISTS.

EDGAR WEIR.

With Edward Marshall, manager 189-91.
See *EDGAR WEIR*.Edward Weir, son of family name of *WEIR*,
instead of Edgar Weir as sometimes and used to be
known as.J. W. T. WEAVER.
Address care C. T. VINCENT, Glen Cove, L. I.
See *WEIR*.

FRANK HENRICK

One Scene with Thomas W. Keene.

Also, 100 Grand. The Ghost, Marc Antony, Gra-
tiano, De Burgh, Semirac, etc.

Charles Nuckols

Manager or Agent.

CLIFFORD.

Address Colman-Green, New York City.

CLAUDE KYLE

LEADING MAN

WITH

GEOFFREY THEODORE, *etc.*

ALICE HOSMER

AT LIBERTY.

Address, 117 West 45th St.

AMY AMES

AT LIBERTY.

Address Simmonds and Brown.

STARR L. PIXLEY

LEADING or STANDING.

AT LIBERTY. 42 West 45th Street.

CONDON SIMMONS.

GEOFFREY THEODORE.

Address Colman-Green.

CLIFFORD.

Address Colman-Green.

CHARLES GORHAM.

Address Colman-Green.

Nov. 21, 1895.

PROFESSIONAL CAREER.

PROFESSIONAL CAREER.

MRS. CLARA TITUS

CARE THIS OFFICE.

LAURA BURTHer part in *AN OLD ENGLISH CO.*—See *Mirror*.
Address 109 West 23d Street.**William Owen**

AS MEPHISTO

See Louis Mannion's French Company. *Opera Comique*. *Grand Opera*.

Address 122 East 19th Street, City.

HARRY CORSON

CLARKE

SPECIAL FEATURES

STILL BETTER

CLARA LAVINE

Prima Donna Soubrette.

FAY TEMPLETON

Opera Company.

WM. BLAISDELL

Comedian.

Address as per route or *Mirror*.**MISS NINA FARRINGTON**Engaged with **THE WOMAN KING**.Address *Mirror*.

EX TOUR.

Lydia Yeamans-Titus

P. J. TITUS, Business Manager.

Low's Exchange, 949 Broadway

WILLIAM FURST

Empire Theatre, New York.

Fanny McIntyre

LEADS—Mr. Forepaugh's Stock Co., Philadelphia.

Louise Allen & Co.

MANIE IN "THE BURGLAR."

Care of *The Mirror*.**Miss Florence Hamilton**Starring under the management of
CHARLES H. LAWRENCE.

Address Howard Atheneum, Boston, Mass.

ANNA BELMONT

AGE IS BUT A NAME.

Season 1895-96. Address 457 Thirteenth St., Toledo, Ohio.

SADIE MARTINOTLEADS. *The Voyage of Suzette*.

AMERICAN THEATRE—DEC. 5.

EDWARD VROOMIn the dual roles of
MR. DRAKE AND MR. CLARK.

Supported by JOSEPH WHEELOCK and an unequalled company in his own version of Hugo's masterpiece.

HUGO BOELLAWS.

STANDARD QUARTETTEJ. H. CAVANAGH. Wm.
CORYDON C. MILLER. NEIL BURGESS.
LOUIS C. MILLER. COUNTY FAIR.
E. S. METCALFE. ADDRESS *MIRROR*.**Grace Atwell**

AT LIBERTY.

Address *Mirror*.

PROFESSIONAL CAREER.

PROFESSIONAL CAREER.

THE COMEDIAN**CORSE PAYTON****AND****ETTA REED**

SUPPORTED BY

A CAPABLE COMPANY.

Address as per route

DAVID J. EWING, Bus. B.C.

DAVID BELASCOAddress *Mirror*.**MARIE HALTON**

ADDRESS LOW'S EXCHANGE 949 BROADWAY.

ELIENA AND MIRON LEFFINGWELL**« HAND OF FATE »**And controlling *The Spanish Main*, *A Summer Girl*, *The Brink of H-H*, *Chateau Landy*, *A Game of Hearts*, Etc., byWILLIAM LEFFINGWELL, Author of *Blue Grass*.**Jeannette St. Henry**

PRIMA DONNA—LATE DE WOLF HOPPER OPERA CO.—AT LIBERTY.

Address this office.

FRANK DAVIDSPECIAL
COMPOSER

MUSIC COMPOSED AND ARRANGED.

LIZZIE ANNANDALE

At Liberty for Opera, Concert, Oratorio.

Address this office, or agent.

MR. AND MRS.**W. A. WHITECAR**

(LAURA ALMOSNINO.)

WHITE CAR'S SON FOR SEASIDE DRAMA.

Mary Hampton

LEADS. ARISTOCRACY COMPANY.

MISS AGNES LANE

LEADING WOMAN. AT LIBERTY.

Address care this office.

J. Frank Sherry

AT LIBERTY.

Address *Mirror*.**ISABELLE EVESON**

Specially engaged for GOODMAN BLIND, Grand Opera House, Boston, Nov. 27, and ROSEDALE en tour.

EDITH POLLOCK

SPECIAL DRAMA.

Harry Randolph

"Harry Randolph, a young acquisition to the County Fair company, acquitted himself handsomely in the role of Tim. His scene in the oven in the first act, and his plan for a chance to lead an honest life in the second act, being very clever and ambitious bits of acting."—Brooklyn Standard-Union, Oct. 30.

Address this office.

SPECIAL DRAMA.

STAGE MANAGER.

The Fencing Master.

Address this office.

GARDEN THEATRE

Engagement Extended

ON ACCOUNT OF

PHENOMENAL HIT

Of DE KOVEN and MACDONOUGH'S [Comedy-Opera.

THE ALGERIAN WITH MARIE TEMPEST

Address all communications to

FRED. C. WHITNEY,
Garden Theatre, New York.

The Fay Templeton Opera Co.

In an Elaborate Production of Offenbach's Most Charming Opera.

“MME. FAVART.”

Under the direction of GEORGE B. McLELLAN and DAVID TOWERS.

The Company includes: FAY TEMPLETON, RICHARD F. CARROLL, ANNIE MYERS, JOHN E. BRAND, WILLIAM BLAISDELL
and a chorus of

50 VOICES.

Address all communications to DAVID TOWERS, American Theatrical Exchange, 1180 Broadway.

1894 - - SEASON - - 1895
America's Leading Character Actor,
ELMER GRANDIN. **SLAVES OF GOLD**
Especially selected to open Grand Opera House, this city, Aug. 25.
All communications this office.

Opportunities for open access open source, and open, may be.

All communications this office.

Packard Dramatic and Musical Agency.

← 1970 2000 2010 →

MR. SEAGRAVE PACKARD, - - - MANAGER.

Requirements made, companies rotted, plays revised and reconstructed, and a general amusement business transacted. Best available talent on books. Theatrical typewriting. Desk room for managers.

TAYLOR TRUNKS

Henry C. Miner's Enterprises.

Miner's Fifth Avenue Theatre, New York. Miner's Bowery Theatre, New York.
Miner's Proletariat Theatre, New York. Miner's Eighth Avenue Theatre, New York.
Miner's Newark Theatre, Newark, N. J.
Cable address, "ZITRA." Address all communications FIFTH AVENUE THEATRE, New York.

A GIRL OF THE MINES

By ALBERT ELLERY BERG and ALFRED KENNEDY.

FOR BODY AND BRAIN.
SINCE 30 YEARS ALL EMINENT PHYSICIANS
RECOMMEND.

VIN MARIANI

The original French Coca Wine; most
popularly used tonic-stimulant in *Hospitals,*
Public and Religious Institutions everywhere.

Nourishes Fortifies Reinvigorates.

Strengthens entire system; most tonic,
ACTIVE and LASTING invigorator of
the Vital Forces.

Every test, strictly on its own merits,
will prove its exceptional reputation.

PALATABLE AS CHICEST RED WINES.

Illustrated Book Sent Free, Address